VOGUE

NEW FASHIONS
CHOSEN WITH A MAN IN MIND

NEWS ABOUT SHOES

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair

March 1, 1948

Price 50 Cents in U. S. and Canada
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VOGUE

March 1, 1948

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Fashions chosen with a man in mind

Most of the fashions in this March 1 Vogue have been "chosen with a man in mind"—chosen with an eye to his appreciation for the unexpected detail, the well-bred line, the feminine, the correct. Clothes-that-please-a-man provide a fine coordinated theme for displays that can be keyed to Vogue's pages and the shadow of a man. (See pages 185 through 188 and the window displays on pages 2 and 3 of this Trade Edition.)

1. To sell shoes – the key

"The shoe—the key" (pages 189 through 195) reports news about shoes: their fabric, cut, colour, heel height and silhouette. As the basis and the balance of an integrated wardrobe, shoes justify an increasingly important place in promotions and certainly in sales training. For more shoe news, see "Leading lady slippers" in this Trade Edition.

Entrance window display (left) : Props: a drape of very casual or very formal fabric. Hang or group appropriate shoes (don't forget *colours*) against the material.

2. To sell accessory sparks

"Accessory sparks", on pages 184 through 188, are important-to-a-man details, are planned to ignite a quiet costume. Vogue's story shows basic clothes sparked with a single important accessory colour, keys the combination to an appreciative man. "Accessory sparks" are news-making highlights for a customer's wardrobe, for a store's promotions.

Window display (right) : Suggest Vogue's pages 185 through 188 in a series of windows. Two or three mannequins wear costumes sparked with coloured accessories. Shadows of men in background are wash sketches or cut-out silhouettes. Wire frame to the right displays alternate accessories to those worn by mannequins.

For "Vogue Says" quotations to use in selling displays and advertising, see page 12—Trade Edition.

Release date for material in this issue: March 3rd East, and March 8th West, of the Mississippi. For other information, write or wire Vogue Merchandising Service.

3. To sell a Primer of spring dresses

The thirteen dresses from the "primer" on pages 228 through 231 are spring-through-summer fashions. They are "standbys not committed to any special hour or place," dresses adaptable to any wardrobe scheme—in design and price. Their excellence is in their manner, material, simplicity—all qualities applauded by men.

4. To sell a Primer of young dresses

The lesson learned from "spring dress primer—young edition" is essentially: "one unfailing little dress underwrites a wardrobe's sound success." Each of the dresses shown on pages 232 and 233 can be lived in spring-through-summer. Each is *priced* for the young—*designed* with the young's men in mind.

Window display (left): Two or more mannequins wear young "primer" dresses. Shadows of young men in background.

5. To sell new spring hats

The hats in this issue are shown in two important relationships: to a man, to a silhouette. "New hats—as seen by him"—and as shown on pages 174 through 179—give Vogue's ideas plus a man's ideas on the news in millinery. "The hat—the silhouette", on page 218, underscores the maxim: "a good silhouette is either over-all or not at all." Both are themes for fashion coördination, sales training.

Departmental display (right): Display new hats on a wire candelabra, as sketched. Ribbon streamers are lettered with a man's comments (see pages 174 through 179). Counter cards give Vogue editorial quotations.

6. And don't miss...

"Suits...narrow and new" (pages 206 and 207): deftly-tailored narrow skirts for a suit—
"Year-round furs" (pages 222 and 223): versatile furs to be worn on a year-round schedule—"Pinks in water colour, Flowers under glass" (pages 220 and 221): beauty news in transparent nail polish and perfumes for spring wearing—
"A good $30 worth" (pages 224 and 225): limited-budget classics with the 1948 new look—
and, "Paris breaks the skirt line" (page 170): skirt news from the French spring collections.

Leading lady slippers: news in shoes

Fashion in shoes is more than ever a selling tool. This spring shoes have charm, magnetism...women like the new look: the new ways of the shoe in colour, the look-small silhouette, nostalgic fresh-again fabrics. Today a little persuasion will bring impressive sales results.

Our reporters say that successful shoe figures result from a simple, effective formula: consistent fashion advertising plus news-making displays equals a majority of sales on shoe *fashions*. And that means a creditable average sale. Theoretical? Not at all—here's the how of it!

MERCHANDISING FOOTNOTES:

Departmental display suggestion: to tell the colour story and to help sell it, assemble several blended-colour groups of accessories, each accompanied by either a bright or a pastel shoe. Display in separate groups on a many-armed hat tree in shoe departments. Feature shoes in colours in ready-to-wear windows, displays and in your fashion shows.

Take the how-to-clean fear out of coloured shoes. One store, in promoting linen shoes, promises "just the slightest touch of a cloth and cleaning fluid will keep them fresh."

Correct, careful fit is more necessary than ever now that toes are closed again. The opera pump especially must be fitted perfectly. Time spent in conscientious fitting prevents returns; attentive service builds good will. Publicize the idea that you specialize in shoes for the long, slender, elegant foot—the typical American foot of this generation.

Promote special dyeing service of daytime summer-linen shoes for town and country—of crêpe, satin, for late day and evening.

Use full-length mirrors in shoe departments...it helps to sell more shoes and the *right* shoes if you show a woman her whole silhouette. She may want several heel heights and several shoe fashions when she sees their effect on her costume.

HOW TO KEY SHOE COLOUR TO COSTUMES

Tell your customer where, when and what to wear with each shoe colour. Tell her in selling, in displays as suggested (left), and through advertising.

The bright shoe has shock value with neutral, pastel or dark costumes. The bright shoe is at its newest in green, we think... red and shades of red continue importantly. One rule to remember: the leather shoe that mingles with (and doesn't match) a costume is usually best. Matching shoe and bag for country-wear is a fashion-wise exception to this.

Pastels are the adventurers this season—your customers may blend or contrast them. For high fashion, suggest a citrus colour in shoes to wear with white.

Evening news: a pale shoe many shades lighter than the bright-dark dress it compliments. The white with gold shoe is particularly good for evening. Suggest pastel nylon stockings that reflect the colour of an evening slipper.

ALL PRICES QUOTED ARE WHOLESALE.

Extra copies of this Trade Edition story are available at $1.00 for fifty, $2.00 for one hundred.

Vogue Merchandising Service, 420 Lexington Avenue, New York City 17, N. Y.

Three silhouettes make news

The shell shoe is the newest silhouette of all; its throat cut lower than ever to effect a mere slip of a shoe, usually held close by straps. It is a becoming, look-little fashion—bare as bare—yet simple enough for the casual costume.

The strappy silhouette makes great strides. The narrower and daintier the strap, the better. "The T-strap" is new-again for town and country in all the new colours, leathers, fabrics and heel heights. "Two-straps" are sometimes asymmetrically arranged, or twin parallels across a low throat, or they may form an anklet. The ankle strap is best for after-five, or country club wear. The shoe that is all straps—naked for evening—looks newest with a closed toe.

The pump continues as a beloved classic. Newly important in fine patent leather. The pump achieves fresh impetus in dyed-to-order linen for day and in taffeta or crêpe for evening. Watch for the pump with a Louis heel in all heights from a baby-Louis to a Louis-long.

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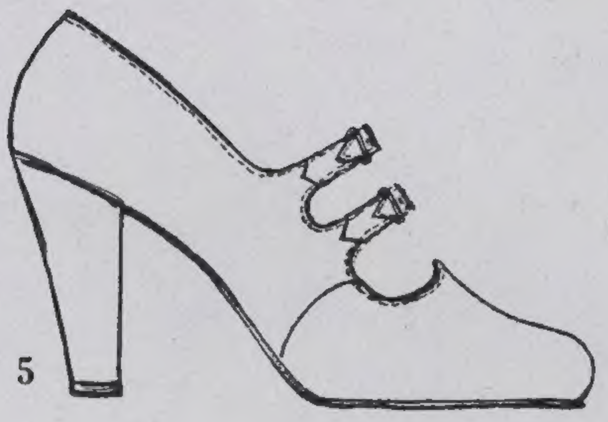

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The Shell Shoe

1. TWO-STRAP DETAIL
D'Orsay cut pump, very low throat, in red calf. #S202, $9.50, MADEMOISELLE

2. SHELL PUMP
Ankle-strapped pump, pointed vamp, in black moire. #Lady Godiva, $17.75, EVINS

The Strappy Silhouette

3. DIAGONAL STRAPS
Black patent leather sandal, buckled straps. # 1 Nino, $10.00, PEACOCK

4. INSTEP STRAP
Black calf high-heeled shoe, cut-out vamp. #450 Paula, $10.60, RICE O'NEILL

5. BUCKLED STRAPS
High-heeled tan calf suit shoe, pointed vamp. #The Plaza, $8.10, J. G. MENIHAN

6. T-STRAP
White suède pump, one-piece ankle-T-strap. #2397 Desiree, $8.15, SBICCA

7. TWO-INCH HEEL
Black suède sandal, open toed, T-strap. #Louise, $8.00, BAREFOOT ORIGINALS

8. BUCKLED STRAPS
Navy calf, medium-heeled pump, three straps. #Gibson, $9.75, SELBY

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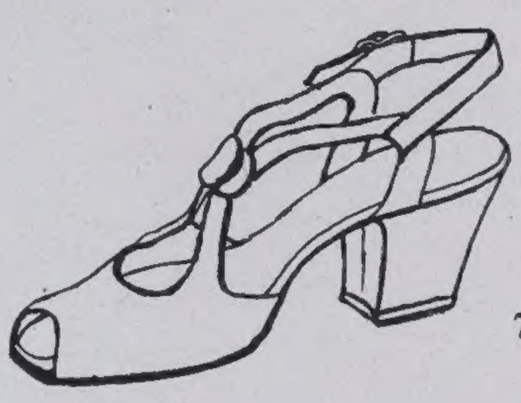

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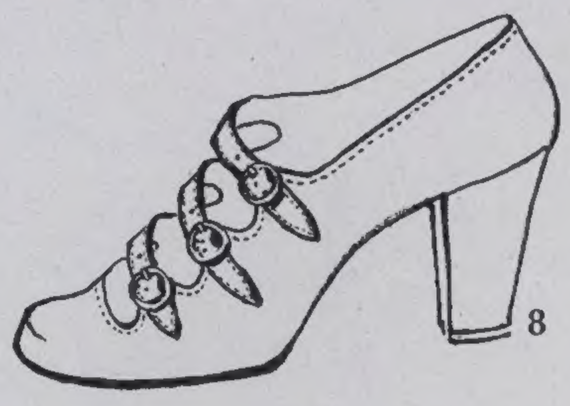

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MORE —▶

Three new silhouettes (continued)

The Strappy Silhouette *(con'td.)*

1. GOLD SANDAL
High-heeled, ankle-strapped sandal of gold kid. #7551, $9.75, OOMPHIES INC.

2. CRISS CROSS STRAPS
Navy blue calf pump, high-heeled, with buckled straps. #110, $11.00, FLORSHEIM

3. SUMMER SANDAL
Suède sandal, piped in calf, ankle strap. #Monterey, $13.50, THOMAS CORT LTD.

4. ANKLE STRAP
Black suède high-heeled sandal, closed toe. #Glissando, $7.15, TWEEDIE SHOE CO.

5. SUÈDE SANDAL
High-heeled, ankle-strapped, draped sandal on platform. #Peggy, $8.95, WOHL

6. ASYMMETRICAL STRAPS
Closed toe sandal, green calf, three straps. #2 Sudan, $10.45, VALLEY

7. CRISS-CROSS STRAPS
Closed heel and toe sandal, buckle straps, calf. #Cathay 1433, $9.60, DE LISO DEBS

8. NARROW STRAP
Low pointed vamp on navy calf pump. #9652 Sun Fairy, $7.55, RHYTHM STEP

9. STRAPS, HIGH BUCKLED
Closed heel and toe, three high buckled straps. #3 Sally, $10.00, WALK-OVER

10. STRAPPED SUÈDE
Sandal in red with criss-cross design. #364E Cerce, $8.40, LAIRD SCHOBER

The Pump

11. BLOND SUÈDE PUMP
Pump piped in gold kid around vamp cut-outs. #The Court, $14.50, CUSTOMCRAFT

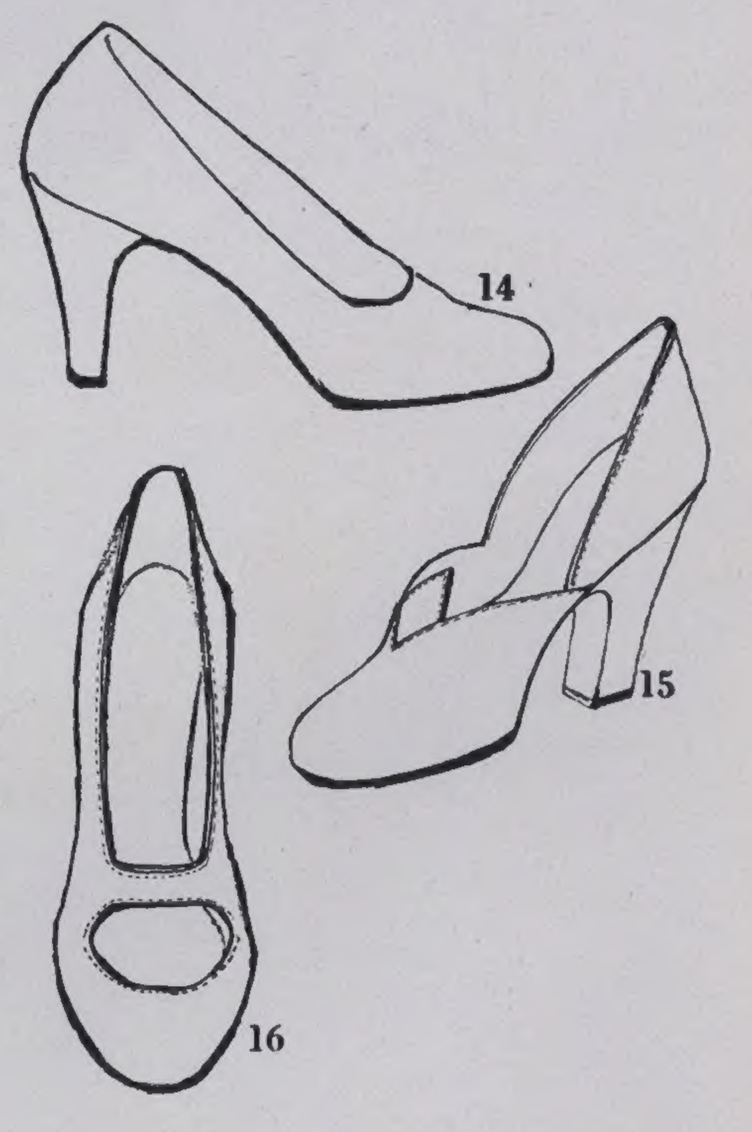
12. SUÈDE OPERA
Pump in black suède, high-heeled. #2064 Classic pump, $6.35, NATURALIZER

13. POINTED TOE
Pink calf shell pump with modified heel. #Minette, $6.40, PENALJO

14. CLASSIC PUMP
Brown suède plain toe pump, shaped throat. #4566, $12.75, I. MILLER

15. D'ORSAY PUMP
Brown calf pump, pointed trim, #0225 Lucerne, $8.50, BAREFOOT ORIGINALS

16. CUT-OUT
Black suède pump with very large cut-out on the vamp. #Sandra, $9.25, AVONETTE



Stress shoe colour for sales

Colour in shoes is fashion and fashion can make impressive sales totals. Linen, crêpe and satin shoes dyed-to-order are currently important...one New York store dyes 250 pairs a month without publicizing the service.

Pastels are incoming fashions. In daytime there is news in kid-skins and linens to dye to order...news in taffetas and crêpes for late day and evening. Frequently shoes pick up the costume colour...sometimes with *great* effectiveness they repeat the shade of a sash...often contrast with the dress and accessories.

Bright is right in shoe colors. Olive green is new again—bright green is good—and red continues importantly.

Beige is news, too—high fashion with white dresses.

White with gold in shoes looks new again—and particularly good for late day and evening.

1. RED SUÈDE
Mid-heel sandal, side-buckled. #Celeste, $6.95, QUEEN QUALITY

2. GREEN CALF
Sandal with high heel, closed toe. #8860, Flipcourt, $12.25, LA VALLE

3. NAVY SUÈDE
Platform sole, open heel and toe, ¾-inch platform. #Hussy, $17.25, BELEGANTI

4. DYEABLE WHITE LINEN
White linen sandal, strapped high at the ankle. #Witchcraft, $7.65, JOHANSEN

5. GREY SUÈDE
Low-throat pump with single instep strap. #T71, $10.00, MADEMOISELLE

6. NAVY SANDAL
Closed toe, bare back, high-heeled, in suède. #3021, La Rue, $8.15, JOHANSEN

7. BEIGE SUÈDE
Beige suède pump, brown calf heel, #2920, Cover Girl, $12.50, NEWTON-ELKIN

8. PASTEL KID
Pastel kid slipper, ankle strap, two instep straps. #Co-Star, $10.00, PARADISE

9. BLONDE PUMP
High-heeled pump, in calf. (Other pastels also). #Atlantis, $6.25, TWENTY ONES

The costume is the key to the heel

The longer skirt emphasizes the foot and the need for more delicate, feminine shoes. Heel heights and heel contours should be selected to wear in complete harmony with the time of day, the function and type of costume.

The news is in the Louis heel. Because of its curved contour, it is graceful and dainty—in all heel heights it is excellent for after-five-and-on costumes and occasions. The marked advantage of the Louis heel: it will allow a woman to wear a lower-than-usual heel with a formal daytime costume.

The Mid-heel is again the right, the classic heel height for street wear in or out of town. Its restrained curve, the steadiness of its broad base, its moderate height all combine to give it delicacy plus all-day comfort.

The new semi-low heel (sketch 6) is a fashion for the young. It has a front line curve to give it delicacy and balance with flared skirts.

High slender heels, less curved and less formal than the Louis, are good in town and out depending upon the costume.

Flat heels and wedges are best with sports or play costumes.

The ballet, a beloved young fashion, will continue in new colours, leathers and fabrics.

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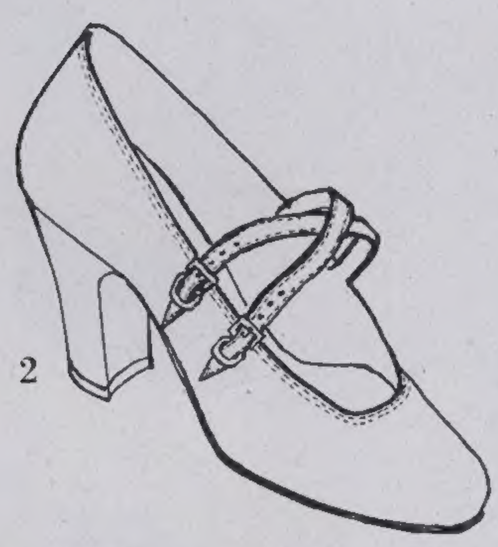
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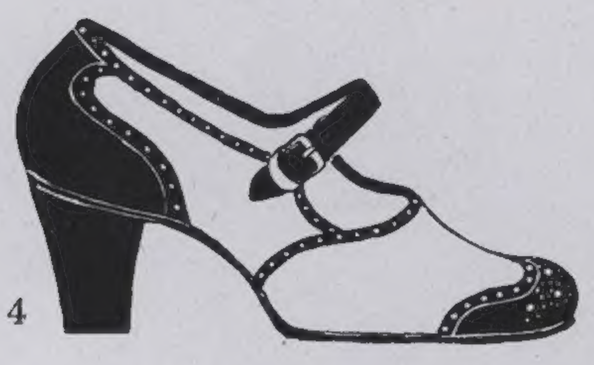
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1. MEDIUM LOUIS HEEL
Patent leather pump, Louis heel. #T74, $8.75, MADEMOISELLE

2. WALKING HEEL
Medium brown calf pump, crossed straps. Medium heel. #Irene, $10.50, PANETTE

3. FLAT HEEL
Black strappy sandal, patent leather. #Allegro, $5.10, TOWN AND COUNTRY

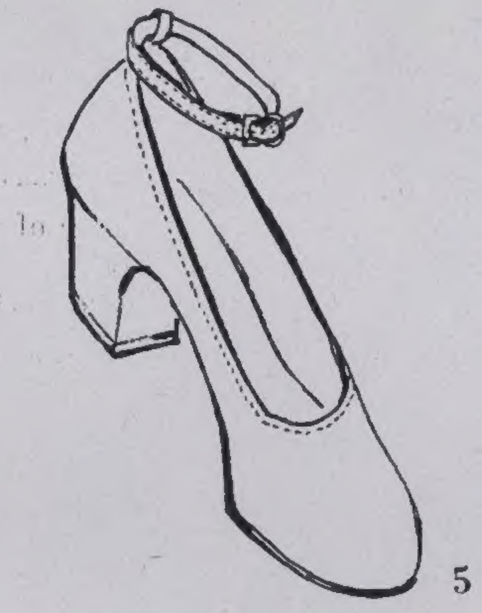
4. CUBAN HEEL
Brown and white with built-up leather heel. #R207, $10.75, BRITISH WALKERS

5. THE MID-HEEL
Green kidskin pump, mid-heel. #Bracelet Round Towner, $8.55, DE LISO DEB

6. MEDIUM LOW HEEL
Patent leather sandal with closed toe. #Big City 106, $5.35, SANDLER OF BOSTON

7. TOWN HEEL
Navy calf pump with fan-shaped instep trim. #Fan Pump, $17.50, JOHN MARINO

8. HIGH HEEL
Black patent pump, asymmetrical lines. #2865 Temptress, $12.75, NEWTON ELKIN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Casuals take on new delicacy

The news in casuals is that they are more feminine, dainty. Gone is the deliberately clumsy look, the studied, awkward look. With the new trend in casuals comes a new lightfooted walk, a sophisticated go-lightly, go-sprightly.

New colour is here in casuals—every colour. Play shoes footloose and fancy-free are in both brilliant shades and pale pastels. There will be special emphasis on colours which accent mauve beach clothes: pink, red, white, navy.

Many casuals will have straps—straps interwoven in every possible way to give a naked look: criss-crossed, asymmetrically wrapped up the ankle or around the instep.

Unusual materials will be used: natural woven straws, roughnapped textures and, above all, linen in every hue and shade.

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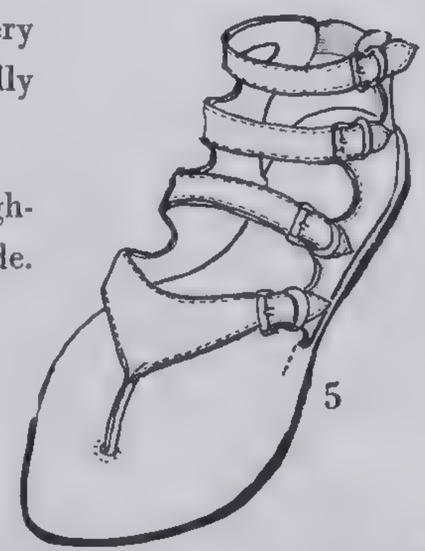
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1. PALE BLUE KID
Roman looking strappy sandal, ankle-strapped. In other colours, too. #925, $2.00, GROVES

2. THONG SANDAL
Green kid: one strap looped four times. #1, $4.60, BERNARDO JUNIOR

3. MOCCASIN SANDAL
Ankle-strapped, moccasin stitched, bucko. #Logroller, $6.95, SANDLER OF BOSTON

4. BARE SANDAL
Brown calf bare sandal, four buckled straps. #Sicilian, $5.20, JOYCE INC.

5. SKELETON STRAPS
Thong sandal, strapped and buckled four times. #Laguna, $6.35, SAN LOO INC.

6. PINK AND RED
Red-soled, pink-strapped flat-heeled sandal. #PX1325, $2.00, THE NEVELK CO.

7. WHITE DOESKIN
Low-heeled sandal, two broad vamp straps. #Hawaii Aniclette, $5.00, TOMASETTI

8. STRIP THONG
Thong sandal in calf, flat-heeled. #214, Bare Essentials, $3.25, COBBLER

9. HIGH CLIMBING TIE
Pink suède ballet slipper, laced around ankle. #Curtain Call, $3.60, SANDLER OF BOSTON

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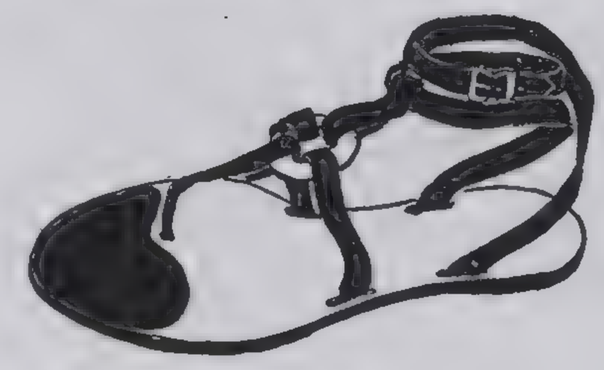
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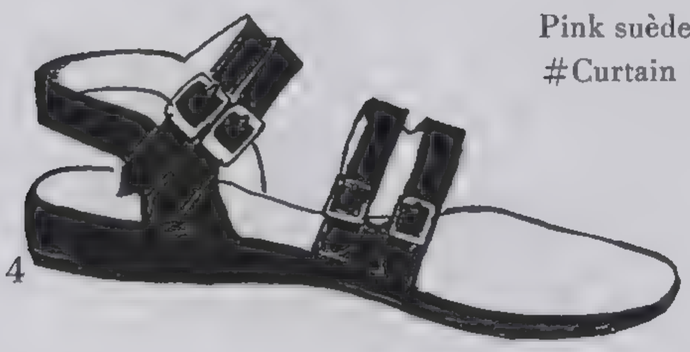
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MORE—▶

Casuals take on new delicacy (continued)

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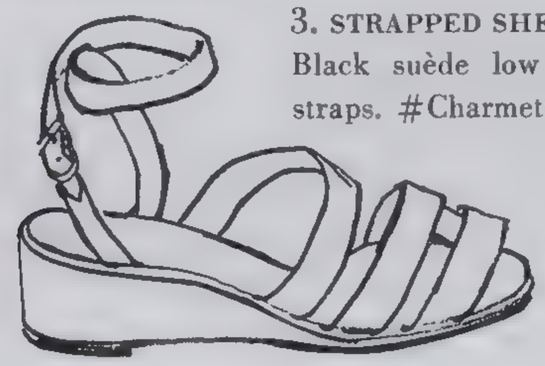
1. STRAPPED MARY JANE
Low-heeled Mary Jane in white calfskin, wide strapped. #583, $5.75, ROBBINS

2. PASTEL LINEN
Ankle-strapped sandal, with low wedge. Fifteen colours. #416, $4.10, TAICHER

3. STRAPPED SHELL
Black suède low wedge pump, two vamp straps. #Charmette, $7.15, GOLD CROSS



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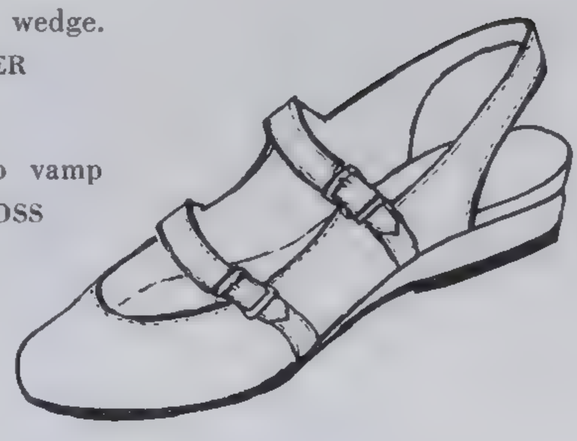

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Country classics—new, revived

Cover-all country shoes in general cling to their utilitarian characteristics. However, there is news-again in the not-strict-duty shoe which is soft-toed, beautifully glove-like. News in the use of natural and brown for saddle shoes. And news, too, in mid-heels which are most becoming and appear often with the longer skirts of spectator costumes.

4

4. STRAPPED CLASSIC
Calf and suède pump, instep strap. #926, Dexter, $7.75, TREADEASY

5. SOFT TOE
White buckskin ghillie with blue calf wedge and trim. #9691, $7.75, RHYTHM STEP

6. CLASSIC OXFORD
White buck, brown calf, built-up leather heel. #576X, $9.60, ARNOLD AUTHENTICS

7. WHITE PUMP
White suède, brown built-up leather heel. #Dude Pump, $8.95, HILL AND DALE

8. INSTEP STRAP
Brown calf town shoe, built-up leather heel. #M407, $8.70, LADY NETTLETON

9. NEW GOLF SHOE
Calf and buckskin. Goodyear rubber sole. #Country Club, $10.15, HILL AND DALE

10. WALKING SHOE
Brown calf with built-up leather heel. #3571, Rutledge, $9.50, COLLEGEBRED

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Watch for new leathers and fabrics

Fine patent leather seems new again in such simple styles as the pump or an unbusy strap shoe. It gives verve to a costume and, seemingly, vivacity to the walk.

Kidskin in a long list of lovely pastels is available again and welcome. One manufacturer has it in twenty-three shades.

Coloured taffeta and crepe have a lack of lustre that is bright news...and good news for wear after five and on.

Linen, in all the incoming colours, is predicted to be next summer's darling. It may be beautifully dyed-to-order.

Other leathers to watch: all-white buckskin, new-again for country club wear. Saddle leather and gold, combined for spectator-beach wear, are a straw in the wind as far as incoming fashions go. Very effective and special, we think, when worn with white. Suede, not new itself, will seem so in navy blue.

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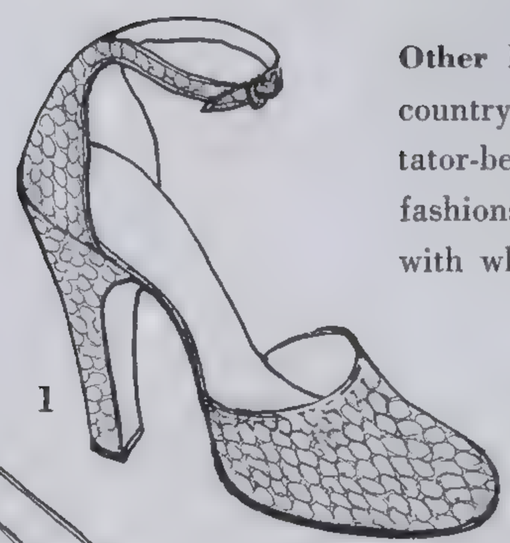

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1. GOLD SNAKESKIN OR PASTEL KID
Ankle-strapped sandal, closed toe and back. #Haiti, $15.00, ANDREW GELLER

2. BLOND SATIN
Regent-type pump, high heeled. #Rita 39042C, $13.50, DELMAN

3. CHARTREUSE TAFFETA
Sandal of taffeta trimmed in green kid. #Monaco, $15.00, PALTER DE LISO

4. PATENT LEATHER
Black patent closed heel and toe sandal, ankle straps. #Billie, $7.25, FOOT DELIGHT

5. LINEN SANDAL
Diagonal strap sandal, dyed to suit customers. #Coquette, $11.50, CUSTOMCRAFT

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ARNOLD AUTHENTICS	*South Weymouth, Mass.*
AVONETTE	*1328 Broadway, N.Y.C.*
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TWENTY ONES	*General Shoe Co., Nashville, Tenn.*
VALLEY	*2868 South 13th Street, St. Louis, Mo.*
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To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards:

RELEASE DATE: March 3, East and March 8, West of the Mississippi

. . . to sell Shoes

VOGUE SAYS: "T-strap shoe, soft day dress"
VOGUE SAYS: "Favourite revival: T-strap shoe"
VOGUE SAYS: "Shoe news: the strapped ankle"
VOGUE SAYS: "Mid-high heel, city-country suit"
VOGUE SAYS: "Mid-heel: for a well-balanced shoe wardrobe"
VOGUE SAYS: "Louis heel, pretty-lady suit"
VOGUE SAYS: "Shoe news: the shaped Louis heel"
VOGUE SAYS: "The shell shoe for a pretty foot"
VOGUE SAYS: "The beige shoe with white, beige, mauve"
VOGUE SAYS: "P.M.: pale blue slippers, deeper blue dress"
VOGUE SAYS: "New revival: crêpe slippers"

. . . to sell Accessory Sparks

VOGUE SAYS: "Colour twist: bi-colour scarf"
VOGUE SAYS: "*Part* of a costume: the one-colour scarf"
VOGUE SAYS: "Chamois colour: for hands, for hat"
VOGUE SAYS: "Pin a rose on"
VOGUE SAYS: "Frail pink rose: dark dinner clothes"
VOGUE SAYS: "Under your chin: scarlet poppies"
VOGUE SAYS: "Accessory spark: jonquil colour"
VOGUE SAYS: "Tortoise tones with a pale dress"
VOGUE SAYS: "Dark, tawny necklace: pale dress"
VOGUE SAYS: "Noticeable handbag in a bright, brisk colour"
VOGUE SAYS: "Flower revival for a softer mood"

. . . to sell a Primer of Dresses

VOGUE SAYS: "Dress with motion; free swing of skirt"
VOGUE SAYS: "All-day dress: navy blue faille"
VOGUE SAYS: "Wool dress for the cool days of spring"
VOGUE SAYS: "First spring dress: cape-collared"
VOGUE SAYS: "High-buttoned dress: host for accessories"
VOGUE SAYS: "Shantung dress from lunchtime to cocktails"

. . . to sell a Primer of Young Dresses

VOGUE SAYS: "For every young wardrobe:
a dress to be lived in"
VOGUE SAYS: "For the young: spring/summer dress"
VOGUE SAYS: "Young taffeta, born to look wonderful"
VOGUE SAYS: "Young wool for cool days, city and country"

. . . to sell New Hats

VOGUE SAYS: "Hat shape: side latitude"
VOGUE SAYS: "New hat shape: wide-side brim"
VOGUE SAYS: "Wide hat: shadowy brim"
VOGUE SAYS: "New hat shape: the plateau"
VOGUE SAYS: "Hat shape: peak-brimmed bonnet"
VOGUE SAYS: "Important hat shape: the bonnet"
VOGUE SAYS: "Hats men like: beautiful, beguiling"
VOGUE SAYS: "Gentle charm: smooth, white straw"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "THE SHOE—THE KEY TO ANY COSTUME"
☐ window cards ☐ counter cards

VOGUE SAYS: "WEAR A SHOE WITH-A-DELICATE-HEEL"
☐ window cards ☐ counter cards

VOGUE SAYS: "WEAR SENTIMENTAL SLIPPERS AFTER FIVE"
☐ window cards ☐ counter cards

VOGUE SAYS: "ACCESSORY SPARKS IGNITE A COSTUME"
☐ window cards ☐ counter cards

VOGUE SAYS: "MAKE A POINT OF RED"
☐ window cards ☐ counter cards

VOGUE SAYS: "FOR THE YOUNG: FULL-SCHEDULE DRESS"
☐ window cards ☐ floor cards

VOGUE SAYS: "BLACK DRESS DAILY, SUNDAYS INCLUDED"
☐ window cards ☐ floor cards

VOGUE SAYS: "A PRETTY HAT—AS SEEN BY *HIM*"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon (3/1)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

Social Asset
for the spring whirl—
the rich wool cape
radiating from a smooth
beautifully detailed
shoulder yoke, with new
points of interest
in the collar.

Ready to put on
in coral-red, cornbread,
navy or piratical black.
Sizes 10 to 16.

Exclusive, $135

Richard Avedon

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Nettie Rosenstein

looking forward: the slim soignee line with back-flowing grace..

Bonwit Teller
New York
Boston
Palm Beach

counterpoint: the bouffant silhouette..young, charming, timeless

LANVIN

SCANDAL - RUMEUR - ARPEGE - PRETEXTE - MY SIN

Vogue
March 1st, 1948

VOGUE incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut.
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Vol. 111, No. 4
Whole No. 1804

New Angle for your Spring Stand-by . . .

Two-piece Bendel Original . . . sidewise slant sharpened with a trio of white pearl buttons. Of sheer wool in navy, black, beige . . . sheer rayon crepe in navy or black. For immediate wear, $155.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

I. Magnin & Co.
California . Seattle

HORST-VOGUE STUDIOS

"THAT STRAW-HAT FEELING"

and the quickest way to get it is via fabergé's

straw hat perfume

8.00 15.00 27.00*

Neiman-Marcus dallas

*PLUS FEDERAL TAX

Background Bermuda

NINE PAGES OF FASHIONS IN PASTELS PRESENTED BY

Scott and Williams Inc.

WITH AMERICA'S LEADING HOSIERY MILLS.

The setting: Bermuda. The inspiration: the most exquisite stocking in the world. Imagine if you can the intriguing curves of an ankle enhanced by the sheerest hosiery fabric ever produced . . . an unfathomable transparency, made up of three thousand tiny stitches to the square inch. It is as if a fantasy of "nothingness" has been spun of a magic thread. They're Seam-free of course, with the patented "*Dancing-Twins*" heel and gussetoe. The Colors: So important they establish a fashion of their own.

HIBISCUS GOLD • FLIGHT 101 • BERMUDIANA • CORAL BEIGE • IMPERIAL JADE

MID-OCEAN BLUE • LIGHTHOUSE GREY • SEA SHELL PINK • PRINCESS BLUE • SURF GREEN

All Photography on the following eight pages by John Rawlings
Background courtesy Hilton Hotels, St. George, Bermudiana, Castle Harbour

FROCK BY KEN CLASSICS

Background Bermuda FLIGHT 101.....
Glorious inspiration to romantic new Phoenix colors. Flight 101, Bermudiana and Mid-Ocean Blue created to add an intriguing note to your Spring costumes. $1.35 the pair.

PHOENIX...FAMOUS HOSIERY AT ITS BEST!

SCARVES BY BAAR & BEARDS
JEWELS BY LISNER • "OFFBEAT" SHOE BY JOHANSEN
GLOVES BY WEAR RIGHT • DEVASTATING PERFUME BY AN'JOU
AND OF COURSE HER STOCKINGS ARE SEAM-FREE BY PHOENIX.

HAT BY JOHN-FREDERICS

FROCK BY KEN CLASSIC

MUNSINGWEAR

SEAM-FREE NYLONS

Background Bermuda MID-OCEAN BLUE

For the fashion trend of the year, seam-free nylons at their exquisite best: Fabulously sheer, perfect fit, in ten exquisite Bermuda pastels, with the Dancing Twins heel and gussetoe.

Lord & Taylor

JEWELS BY LISNER • GLOVES BY WEAR RIGHT

"JUST PINK" LIPSTICK BY HARRIET HUBBARD AYER

SCARVES BY BAAR & BEARDS • DEVASTATING PERFUME BY AN'JOU

AND OF COURSE HER NYLONS ARE SEAM-FREE BY MUNSINGWEAR

SUIT BY MONTE SANO

HAT BY JOHN-FREDERICS

Carson Pirie Scott & Co
Chicago

Dancing Twin
Nylons

Background Bermuda LIGHTHOUSE GREY

For the ultra sophisticate, determined to be perfectly groomed, these Dancing Twin seam-free nylons in all Bermuda pastels are the fashion note of the Season.

JEWELS BY LISNER • GLOVES BY WEAR RIGHT
"JUST PINK" LIPSTICK BY HARRIET HUBBARD AYER
AND OF COURSE HER NYLONS ARE SEAM-FREE WITH THE
PATENTED HEEL AND GUSSETOE

SUIT BY CLARE MC CARDLE

Johansen
SHOES

Background Bermuda MID-OCEAN BLUE

Johansen's "Witchcraft" low-front silhouette—ankle strap in Mid-Ocean Blue suede.

Most styles 11.95 to 19.95.

Johansen Bros. Shoe Co., Inc., St. Louis 8, Missouri.

JEWELS BY LISNER • GLOVES BY WEAR RIGHT
"JUST PINK" LIPSTICK BY HARRIET HUBBARD AYER
SCARVES BY BAAR & BEARDS • DEVASTATING PERFUME BY AN'JOU
AND OF COURSE HER NYLONS ARE SEAM-FREE BY PHOENIX

CAPE AND GOWN BY NETTIE ROSENSTEIN

Background Bermuda HIBISCUS GOLD . . .
Look for the Wear-Right look in gloves...the seam-free look in nylons...For here is the new look in accessories, color harmonized in lovely pastels to complement spring costumes!

JEWELS BY LISNER • SCARVES BY BAAR & BEARDS
"JUST PINK" LIPSTICK BY HARRIET HUBBARD AYER
GLOVES BY WEAR RIGHT • SHOE BY JOHANSEN • PERFUME BY AN'JOU
AND OF COURSE HER NYLONS ARE SEAM-FREE BY CAMEO

I. Magnin & Co.
California · Seattle

PLAY-DINNER DRESS BY BRIGANCE OF LORD & TAYLOR

D. Lisner & Co.
FASHION JEWELRY

Background Bermuda MID-OCEAN BLUE

And Lisner Jewelry steals across the scene with Golden Seashells. Earrings shell shaped, and pins lined with pale pink enamel.

JEWELS BY LISNER • GLOVES BY WEAR RIGHT
"JUST PINK" LIPSTICK BY HARRIET HUBBARD AYER
"WITCHCRAFT" SHOE BY JOHANSEN • DEVASTATING PERFUME BY AN'JOU
AND OF COURSE HER NYLONS ARE SEAM-FREE BY PHOENIX

GOWN BY CEIL CHAPMAN

Devastating

Background Bermuda SURF GREEN.....

Devastating Perfume...provocative as a moon-kissed sea.
Devastating Parfum 20.00 to 1.95. Eau de Parfum 3.50 and 2.00. Bath Powder 4.00 (plus tax).

JEWELS BY LISNER • GLOVES BY WEAR RIGHT
"JUST PINK" LIPSTICK BY HARRIET HUBBARD AYER
SHOES BY JOHANSEN • DEVASTATING PERFUME BY AN'JOU
AND OF COURSE HER NYLONS ARE SEAM-FREE BY MUNSINGWEAR

HUDSON'S
DETROIT

GOWN BY CEIL CHAPMAN

HARRIET HUBBARD Ayer

Background Bermuda JUST PINK.....

For the prettiest lips this Springtime; new, lovely pink tinged with Bermuda coral. Gay new lipstick case of golden plaid. 1.00 plus tax.

"JUST PINK" LIPSTICK BY HARRIET HUBBARD AYER
JEWELS BY LISNER • GLOVES BY WEAR-RIGHT
SLIPPERS BY JOHANSEN • DEVASTATING PERFUME BY AN'JOU
AND OF COURSE HER NYLONS ARE SEAM-FREE

Sublime to gaze upon . . .
fine, ethereal charm
becomes a rare reality!
Heavenly* silk lingerie by Fischer
*Reg. U. S. Pat. Off.
Complete advertisement
Copyrighted 1948, Heavenly* Silk Lingerie, Inc.

In the slanting curves

of the afternoon—

our cocktail dress

by Howard Greer.

Chantilly

by HOUBIGANT

For a lady in love

Like the first breath of romance comes the whisper of
this lovely perfume—Chantilly by Houbigant.
Its fragrance matches the radiant look of a lady in love.

$35.00; 18.50; 12.50; 7.50; 3.50. *Plus tax.*

THE DRAMATIC CAPE . . . an excellent wardrobe companion . . . it falls from narrowed shoulders to the full, wide ripple of hem. In wool, with hand stitching . . . beige, red or gold in misses' sizes. 210.00 Altman coats, third floor

B. ALTMAN & CO. FIFTH AVENUE

KAY BELL

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

SAKS FIFTH AVENUE

Jo Copeland of Pattullo's
spring colored jacket over a sleeveless black rayon crepe. 175.00. Designer Collections.

—and Mabel and Charles Julianelli's
lightly laced pump and step-in, 27.95 each Flat, 25.95. Exclusive in our Shoe Salon.

deep orchid:

South American color

for a

North American spring.

New high-voltage hue

in precious

calfskins or reptile

to spark the mistiness

of early spring silks and suitings.

I. Miller

deep orchid

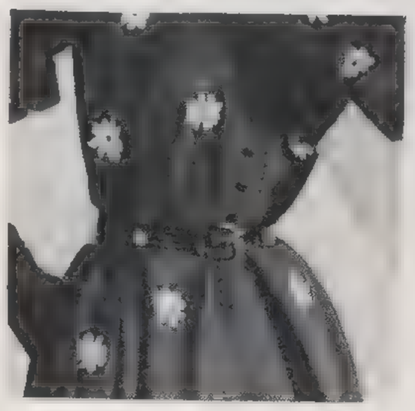
shops and agencies in principal cities

There's a delicate air of Spring here at

Marshall Field & Company

CHICAGO

The look to covet for a Spring when the measure of charm is the fullest measure of your femininity. And look here, as always, for fashions in perfect symmetry with this, your-soft spoken Spring.



In our 28 Shop—
Ben Reig's dress with the delicate air.
Designed by Omar Kiam
in superb silk shantung, $285.
Hat by John-Frederics.
The 28 Shop—Sixth Floor, South, Wabash

Costume designed by Frances Sider

• For an outdoor girl who believed in an ultimate standard

Instinctively she sought grace and style and beauty. But for her, surpassing even these, was an ultimate standard —*the standard of performance.*

How natural, then, that when the purchase of a new family car was being considered, the choice she urged was the great new 1948 Packard.

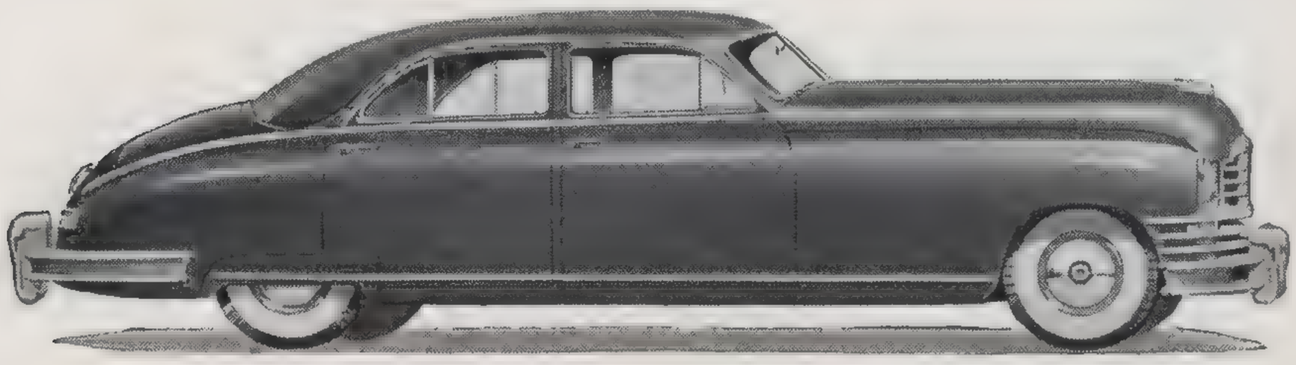
The svelte, clean-sweeping grace of its lines, the quiet beauty of its luxurious interior—those things she prized intuitively.

And, once behind the wheel, she experienced a heart-lifting thrill at its *performance*—at the nylon-smooth power of its big, newly-engineered Packard Straight-8 engine.

May we venture a suggestion? If you, too, seek the highest standards of excellence in motor cars, you can find them realized—and realized beyond your dreams —in the new 1948 Packard.

Flawlessly elegant, it awaits your inspection at your Packard dealer's.

ASK THE ~~MAN~~ woman WHO OWNS ONE



PACKARD

FOR '48

Out of this world, into your heart!

Twin miracles of matchless splendour!

PHOTOGRAPH, RAWLINGS • JEWELS, HARRY WINSTON

REVLON'S

new Lastron nail enamel

and All-Plus lipstick

With the steadying plume brush, application is oh, so easy with either left or right hand!

Up! Up! Up! The soaring lucite plume on the magnificent Lastron bottle symbolizes its *infinite* perfection. For Revlon's new miracle Lastron nail enamel introduces the *charmed* life in wear . . . the *easy* life in application! It dries in split seconds. Ends smearing worries.

Matching it in fashion-brilliant genius color, is Revlon's new All-Plus lipstick! Just what the name implies . . . in its rich, silken texture, easy stroke-on, *prolonged* lip beauty!

For the smartest matching lips and fingertips in all the world!

COPYRIGHT 1948, REVLON PRODUCTS CORPORATION

Gauguin Red

...picks up navy in the nicest way! It's a daring new Stetson color that gives you a "come-hither" look ...helps your morale like a new lipstick! Left, "Miniature," $16.95. Below left, "Portrait," in straw, $14.95. Below right, "Palette," $16.95.

STETSON
MILLINERY

CLOTHES BY MONTE-SANO

AT LEADING STORES OR WRITE TO STETSON MILLINERY, 475 FIFTH AVENUE, N. Y. ALSO MADE IN CANADA

and best of all...

THE PERFECT-LADY LOOK for Spring as interpreted by Vera Maxwell. And the perfect fabric for this fashion is Milliken's smooth covert, 100% virgin wool. (For the fine texture of this fabric, see close-up at right.)

Ask the salesperson . . . make sure it's a Milliken Woolen when you shop for fine clothes. Look, too, for Milliken Woolens by the yard and rayon linings in shades to harmonize. *Milliken Woolens, 450 Seventh Avenue, New York 1, N. Y.*

...it's a

Milliken

100% VIRGIN WOOL

You'll fall in love with
Cohama pure silk
Easter-Pageant Prints
—at your favorite yard goods counter
COHAMA fabrics
A division of United Merchants
and Manufacturers Incorporated

The Beauty of it All...

Every woman's cherished dream—the beauty of a radiantly lovely complexion! Hard to achieve, you think? Not when you discover the exciting make-up magic of Avon's four superb Foundations . . . the exquisite flattery of Avon's mist-sheer, petal-smooth Face Powder. And the beauty of it all is that Avon Foundations and Avon Face Powder are color-blended to match, styled to complement your individual skin tones . . . and brought direct to you in your home by the Avon Representative. Welcome her when she calls . . . be a hostess to loveliness.

Avon cosmetics

IN RADIO CITY, NEW YORK

Blouse by Morlove

minjay crepe

by

French

FABRICS CO.

Fabric by French, yarn by Narco. Result—a proud fabric that is fashioned into exquisite blouses by fine manufacturers for the best stores. French Fabrics Co., 135 Madison Ave., New York, N. Y.

HUTZLER'S · 1858 · 1948

"Alexander Warfield's Old House" from the Cator Collection, Enoch Pratt Library

Gallant greatcoat by Mangone, collared for a head-high look, pleated to quiet fullness front and back . . . Pola Stout's distinguished fibre-dyed woolen in earth colors—chert gray plaid over peat brown checks . . . ours exclusively in Baltimore.

Eisenberg Originals

PERFUME • PERFUME COLOGNE • LIPSTICK • PERFUME STICK • PERFUME SOAP

FRAGRANCE ORIGINALS, AT ONLY THE FINEST STORES

EISENBERG & SONS • MERCHANDISE MART • CHICAGO 54

Jo Copeland of
PATTULLO
links sun and
startime in a silk
shantung suit
...its dress sleeveless,
deeply scooped of
neckline, extremely
amenable to
formal accessories.
J.W. ROBINSON CO. LOS ANGELES • PALM SPRINGS
PHOTOGRAPHED BY GEORGE PLATT LYNES
IN OUR GALLERIES OF FINE FURNITURE

Magnificent Splendor

Resplendently beautiful jewels from Van Cleef & Arpels' *Treasury of Gems*...The best in diamonds and other precious stones—from all the world—come to Van Cleef & Arpels, where French mastery of artistic design glorifies them into jeweled creations of unsurpassed quality and beauty.

VAN CLEEF & ARPELS

World famous designers of precious jewelry

744 FIFTH AVENUE, NEW YORK • PARIS • LONDON • PALM BEACH

Your outlook for Easter
is chic...from any angle.
It's here at Kaufmann's,
the veritable "city of shopping"
that has everything!!! in prodigious variety...
that does everything!!! with overwhelming verve.

Kaufmann's

Pittsburgh, Pa.

Palter DeLiso

the mark of couturier shoes

a soupçon of Louis heel and sideswept straps... all new

Exclusive with

Neusteters

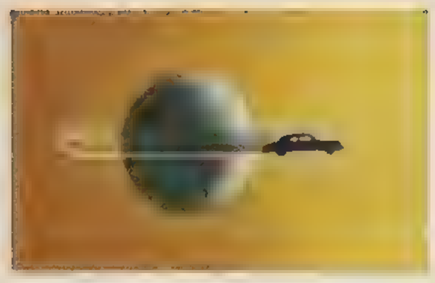
DENVER, COLORADO

Pivot for your spring wardrobe... the suit with the strict little jacket, shorter, narrower... with the softened skirt, full in front, flat in back... the suit with a shawl collar, slanted closing, superbly translated in silky worsted gabardine. Middy blue, Dourdain beige, black. 10-18. 89.95. Third Floor.

Stern's

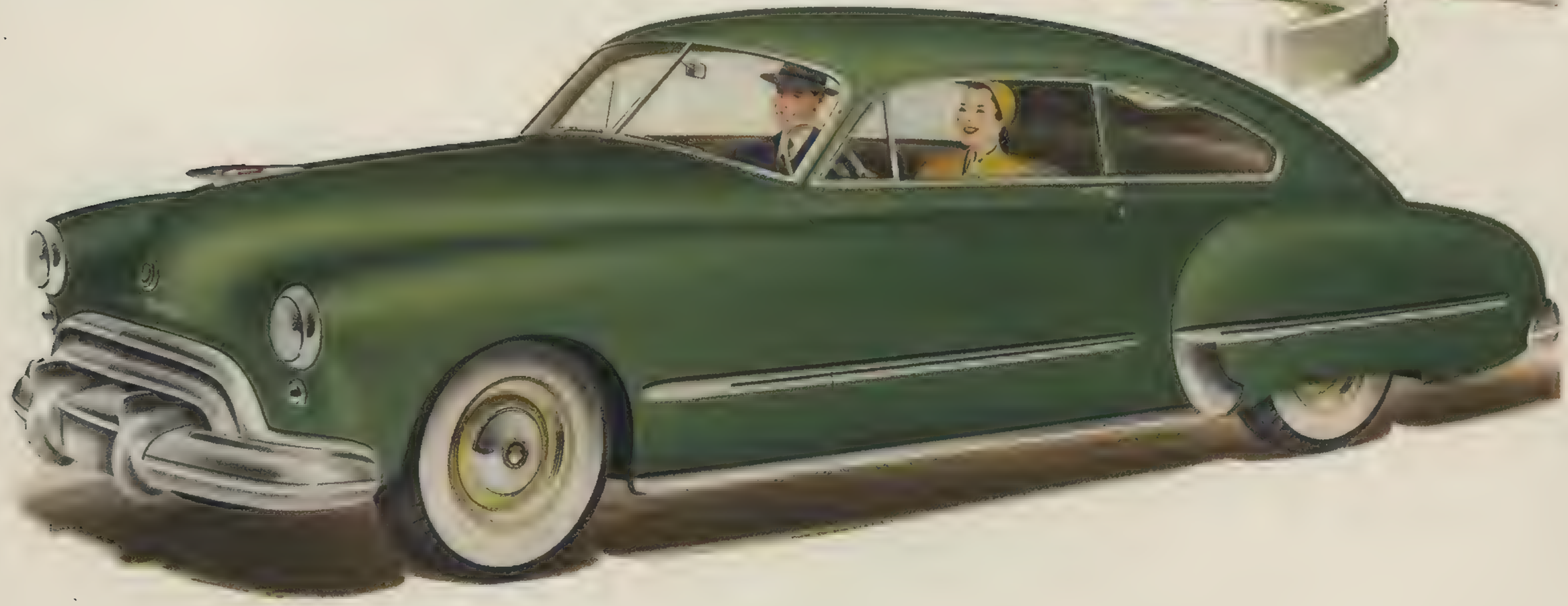
STERN BROTHERS • 41 WEST FORTY-SECOND STREET • N.Y.C. 18

Maurice Rentner Original
The Addis Co.
Syracuse, N.Y.



LEADING THE WAY INTO A NEW GOLDEN ERA . . .

Heralding the dawn of a new Golden Era of progress and advancement, Oldsmobile proudly presents the Series "98" for 1948— the first of the Futuramic cars!



FUTURAMIC OLDSMOBILE

This is it! This is Oldsmobile's Golden Anniversary car! Specially designed to celebrate the fiftieth anniversary of America's oldest motor car builder, the Futuramic Oldsmobile captures the tempo of big things happening today. Only a brand new word—"Futuramic"—could describe this brand new 1948 model. Ahead of the times in dramatic styling . . . the Futuramic Oldsmobile combines beauty with utility in its low, modern hood, curved windshield, extra large windows, and lower, wider body. Ahead of the times in automatic driving, too . . . the Futuramic Oldsmobile provides unsurpassed performance, without shifting gears or pushing a clutch, thanks to GM Hydra-Matic Drive!

GM HYDRA-MATIC DRIVE —available at extra cost in both the Futuramic Oldsmobile "98" and the Dynamic Oldsmobile, Series "60" and "70," for 1948. White sidewall tires at extra cost.

AMBERSHELL*...THE TALKED-ABOUT FASHION

in exciting long ropes to wind as you will, single and multi-strand choker necklaces, bracelets and a variety of earrings, in glowing beads that rival "Mr. Tortoise." About $2 to $10.

*T. M. REG. APP. FOR

FASHIONED IN *Verdona*

We shall be glad to send you on request

the name of the store nearest you

which carries the suit illustrated.

Pacific
Craft Fabric
100% VIRGIN WOOL

HAT BY JOHN-FREDERICS

LOOK TO THE *fabric* FIRST

Pacific
Worsteds Woolens

FREE BOOKLET: "Alphabet of Wool Fabrics"

Drop a card to PACIFIC MILLS, WORSTED DIVISION, DEPT. V3, 261 FIFTH AVENUE, NEW YORK 16

Styl-EEZ

A SELBY SHOE

Styl-EEZ shoes pay the flattering

attentions no foot should be without.

And insteps respond with pleasure

to the reassuring support of the

famous "Flare-Fit" innersole.

$9.95 to $12.95

and up

Slightly higher in Western States and Canada

Compare AND YOU'LL WEAR *Styl-EEZ*

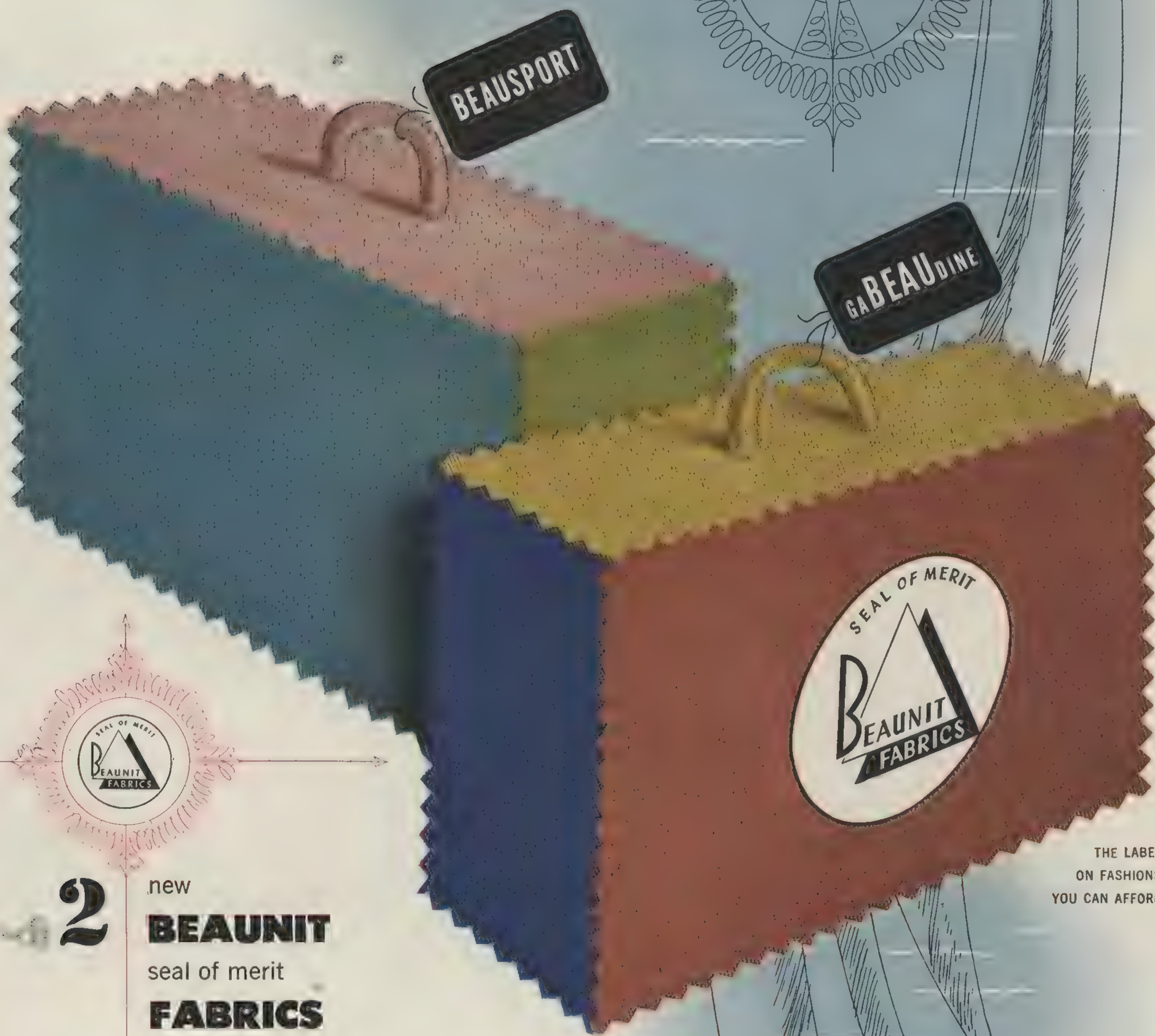
[illegible] FIFTH AVENUE at 34th Street, New York City, and [illegible] Leading Shoe and Department Stores

Manufactured for women by THE SELBY SHOE COMPANY, Portsmouth, Ohio

[illegible] WADSWORTH SHOE COMPANY, North Adams, Mass. • IN CANADA, MURRAY SELBY, LTD., LONDON, ONT. • IN ENGLAND, SELBY SHOES, LTD., LONDON • IN AUSTRALIA, SELBY SHOES [illegible] LTD., SYDNEY • IN NEW ZEALAND, S. HANNAH & CO., LTD., WELLINGTON • IN ARGENTINA, ALBERTO DEMOLDE, BUENOS AIRES • IN PERU, EL ALMACEN AMERICANO, LIMA • IN SOUTH AFRICA, PANTHER SHOE CO., LTD. and SEARLES, LTD., CAPE TOWN • IN URUGUAY, SASSI, S. A., MONTEVIDEO • IN NORWAY, SALOMONS [illegible]

Copr. 1948, The Selby Shoe Company

GOING PLACES...



THE LABEL
ON FASHIONS
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2 new **BEAUNIT** seal of merit **FABRICS**

Go in style . . . go in comfort . . . go in the perfection of these versatile fabrics woven of acetate and rayon spun. Packable, colorful, they drape beautifully. Look for them in casual dresses, suits and sportswear.

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Bag No. 1900, *in London Tan calf. Complete with Evans fittings . . . powder box, lipstick, cigarette case and Evans automatic lighter for matchless service. About $90.00 plus tax. Same style in other leathers at $70.00 plus tax.*

Evans
is elegance

©EVANS CASE COMPANY · *New York City* · *No. Attleboro, Mass.*

Filene's NEW French Shops BOSTON

IRENE, *Hollywood's fabulous designer, presents her first collection of couture clothes exclusively in Filene's French Shops in New England.*

you just know she wears them . . .

exquisite colors in sheer **NYLONS**

McCallum

and **PROPPER**

1 stripe if you're small **2** stripes if you're medium **3** stripes if you're tall

Howard Greer *designs an important little-jacket dress for day into dusk—from his new collection exclusive with us in San Francisco*

THE WHITE HOUSE
RAPHAEL WEILL & COMPANY
SAN FRANCISCO

tailored by Bondmachers

a suit for

romance . . .

lovely gabardine

by Miron at

seventy-five dollars

pretty past . . . wonderful future

Yesterday's lines . . . graceful, Victorian . . . for tomorrow's look . . . full-skirted, tight-waisted. In rustling rayon taffeta collared and cuffed with a ruff of pleated white organdy. A two-piece dress California designed in black or navy. Sizes 10 to 18. $79.95. Hat by G. Howard Hodge.

WASHINGTON 4, D. C.

Jelleff's

Charles Sorel INC.

Welcomed back for the Spring—the dress with the brief, buttoned bolero.
A Jane Engel exclusive ensemble in navy rayon sheer
paired with navy and white print. 10 to 18. **49.95**

Jane engel

Madison at 79th, New York 21
and 40 more fine stores.

Maurice Rentner Original-Naturally at Himelhoch's Detroit

SMARTWEAR
Emma Lange, Inc.
MILWAUKEE

BOLERO
1948 Spring Edition
Adele Simpson cuts it short, and gives softness to the skirt. Black-and-gold, navy-and-white print, solid color blouse, rayon crepe. Misses' sizes 89.95

SPRING ARRIVES IN BRIGHT NEW SHOES
Connie
LO-HEELERS
Off you go in a whirl of color with a world of springtime at your feet! No wonder you feel gay—when shoes can look this way—bright and beautiful in dazzling leathers. At this low price you can own several. 7.95
some styles 6.95
WOHL SHOE COMPANY · SAINT LOUIS, MISSOURI

Fabulous blend of color and texture in fascinating nylons . . . knitted with a Kantrun lockstitch loop to reflect light in a brand new way. In dreamy spring colors taken from our own American Wonderland.

Sheer...

Coat by Philip Mangone for Carson, Pirie Scott & Co.

© 1948, Berkshire Knitting Mills, Reading, Pa. *Nylace Reg. U. S. Pat. Off.*

new look for legs

in exclusive textured **Nylace**

Sheer... **Berkshire** Stockings

for the loveliest legs in the world . . . by the world's largest manufacturers of full-fashioned stockings.

"FASHION FIGURES" by Glentex
Feminine froufrou on a pure silk square with rolled edge . . . in brilliant color combinations. About $4. at all leading stores.

one scarf—
three fashions...
all in the twist
of a *Glentex*
scarf

suit by Carmel

For 24 more tricks with a Glentex scarf, write for our free booklet. GLENSDER TEXTILE CORPORATION, 417 FIFTH AVENUE, N. Y. 16, DEPT. V.

daisies grow on
spring's most
tender
green
Artemis*
MADE OF
BUR-MIL
QUALITY
RAYON FABRIC
Write us for name of leading store nearest you. WEIL-KALTER MFG. CO. ST. LOUIS
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For the prettiest lips
this springtime . . .
2 new colors

JUST PINK . . . not a trace of purple, not a touch of theatrics . . . but something *far* more delicious. A natural, lovely pink faintly tinged with coral!

AND RED . . . not blatant, not fire-engine but something *much* more subtle. A tempting, crimson-crush color . . . electrically feminine!

You'll want both . . . especially when you see the gay, new golden plaid cases . . . whiff the something-new-has-been-discovered fragrance. Wonderful! Six other success colors to choose from too, and each at a mere 1.00, *plus tax*.

HARRIET HUBBARD Ayer

. . . lengthens your loveliest hours

WONDERFUL WORUMBO WOOLENS
. . . favored first by well-dressed men, renowned *now* among well-dressed women, too! Here,
Worumbo's *celebrated* Venetian covert is master-crafted into this pair of famous wear-everywhere
"Season Skipper" coats by C. B. Shane Corp.

Worumbo
Fabric Perfection Since 1865

Fifty-one Madison Avenue, New York 10, N. Y.

thrilling new beauty

. . . the most relaxing comfort you have ever known . . .

SPARKLE

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CASINO

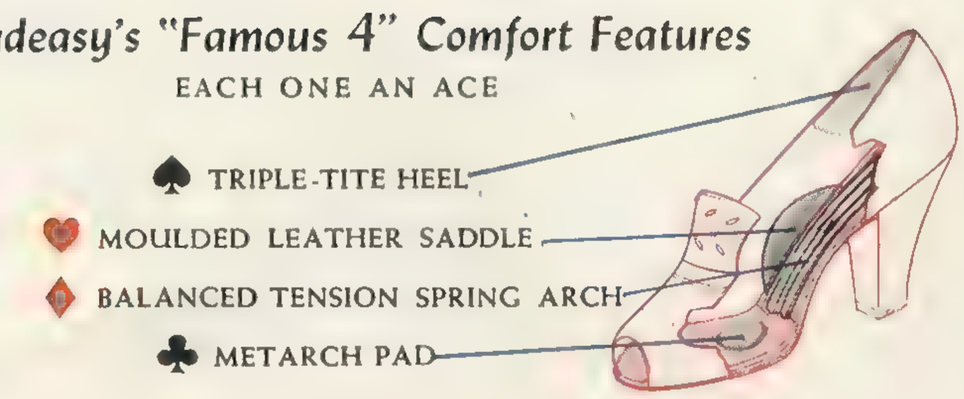
Treadeasy Shoes

STYLES ILLUSTRATED $11.95 OTHERS $10.95 TO $13.95

(Slightly higher west of the Rockies)

Treadeasy's "Famous 4" Comfort Features

EACH ONE AN ACE



Many of the best dressed and most active women in your community wear *Treadeasy Shoes*. . . satisfying their hearts' desire for beauty while enjoying almost unbelievable foot comfort.

For your nearest Treadeasy dealer, write: P. W. MINOR & SON, INC., Batavia, N. Y.— Quality Footwear Since 1867

exclusive with

Bonwit Teller of Philadelphia

Monte Sano's town coat

—wool fullness with satin

Discreet but worldly . . . it makes a woman
intimately more beautiful.

the "forbidden" perfume by Dana

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Spring 1948
Carson
Pirie
Scott & co
Chicago
French Shop Millinery, fifth floor

DAVE BELLSEY CO., INC. New York 18

In your city's principal store

Fashion Masterpiece

Maurice Rentner, master creator, reflects new fashion elegance in a printed ensemble of unusual charm . . . designed for our Spring collection.

The painting "Spring Evening, Missouri Horse Country" by Peter Hurd, is a scene typical of the Missouri blue grass country and is from our "Missouri—Heart of the Nation" collection of contemporary art.

Scruggs Vandervoort Barney . . . Saint Louis

THE FASHION AUTHORITY OF THE MIDWEST

Kraus
ORIGINAL

ZUCKERMAN & KRAUS, N. Y.

Hal Reiff

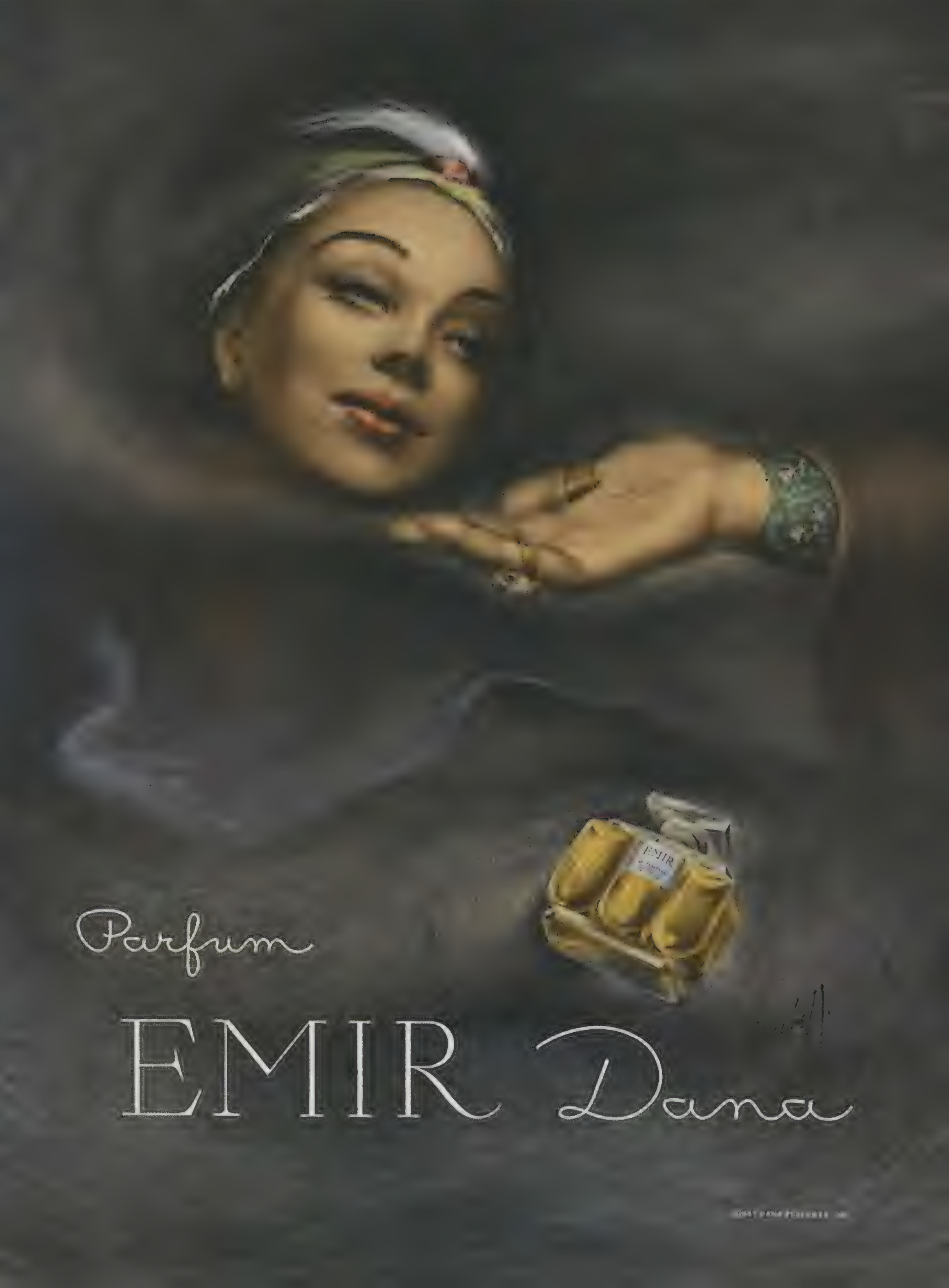
Sally Victor hat.

Sweet, then suddenly indiscreet—a Pattullo Alpaca crepe by Jo Copeland Frost Bros. • *San Antonio*

look at you looking at spring . . . Birds are singing . . . flowers are blooming . . . and you are sparkling in a new-season suit, masterfully tailored by Harrold. Pink, Powder Blue, Alpine Green, Tropic Beige, Grey, Kelly Green, Skipper Blue, Clove Brown, Golden Clay, Toast, Natural White, Black or Navy, in American Woolen Company's pure worsted gabardine, loomed just for Harrold. Sizes 10 to 18. Each suit, about **$50.**

harrold

For name of retailer in your city write HARROLD at any one of our seven branch offices. NEW YORK, 133 Fifth Avenue; BOSTON, 600 Washington St.; ST. LOUIS, 508 North 4th St.; KANSAS CITY, 819 Broadway; MIAMI, 50 S. E. First St.; SAN FRANCISCO, 833 Market St.; LOS ANGELES, 834 South Broadway.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EMIR Dana

you'll meet

market square

everywhere

Wherever women meet, the talk is fashion—
and Market Square is really a conversation piece.
A much talked about fabric of long-proven qualities.
A rayon tropical that's crease-resistant. A single fabric
that knows all seasons and almost all moods.
A firmly woven, full-bodied fabric of whippy texture.
Of crisp, fresh handle and sunny color. Of modest price.
Yes, you'll meet Market Square everywhere—
in suits, in casual dresses, in sportswear, and
"by the yard." You'll find it in better stores everywhere.

Duplex Division

Burlington Mills Bur-Mil QUALITY

'Woven into the Life of America'

BURLINGTON MILLS CORP. OF NEW YORK, DUPLEX DIVISION, 1410 BROADWAY, N. Y. C.

"FLORALEAF" .. exquisitely carved flowers of heaven-blue chalcedony and pale, opalescent moonstone* combine with golden Trifanium and rhinestones in this newest tribute to Springtime by Trifari. Clip-pins to wear singly or as a pair— $15.00 each. Earrings $12.50. Tax extra.*

Jewels by TRIFARI

Design patents pending.

*Simulated

Dress by Adele Simpson *Hat by Chanda*

Horst Vogue Studios

Nylons by Mary Grey

Miron
woolens
PALE SHADES I LOVE . . . two blanched beiges in feathertone
worsted by MIRON . . . mixed with understanding
by MOLLY . . . for good and becoming reasons. 100% virgin wool.
Miron Mills, Inc., 51 Madison Ave., New York, New York.
HAT BY CHANDA

Sweetly Feminine . . . Chevette's exquisite ensemble in Tenura crepe by **FRENCH FABRICS CO.** Dream stuff indeed, this deceptively fragile fabric made of **DU PONT** Cordura rayon to give it amazing strength and durability. Gown about $30.00. Matching negligee about $30.00.

Ponemah Mills greige goods are fashion woven exclusively for quality converters.

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McCAMPBELL & COMPANY • SELLING AGENTS • FORTY WORTH STREET • NEW YORK

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PORTRAIT OF CHARMING FINESSE

Black faille accented with silk shantung; dinner suit and accessories by Hattie Carnegie

above all Jersanese*

a Celanese* Fabric of Synthetic Yarn

Cream-smooth, wrinkle-defiant, washable! Perfect fabric for Beaucraft's perfect shirt.
For stores where you'll find it, write: Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

Star Sapphires
Jacqueline
designed by WOHL
What treasures! What exciting goings-on! What a head spinning color
to find at your feet! Surely nothing could be lovelier for Spring, than these
Jacqueline jewels in sparkling blue calf. And only $7.95 to $9.95.
WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Stewart's
LOUISVILLE, KY.

Maurice Rentner presents
"Tea Time", recalling the elegance of the past

Crescendoe

the miracle fabric

Isn't this your glove?
When a glove looks like leather
on your hand . . .
is fashioned of this miracle fabric
that washes into doeskin softness . . .
fits like a glove . . .
it must be yours!

SONATA—One of our wonderful new look leather-tailored collection of gloves to complement either the cocoon or the butterfly Spring silhouettes. $3.50

Gloves by Superb

ANNOUNCEMENT

Sometimes dreams come true . . . For years I have wanted to show my complete collection in New York as I show it in California. At last it is possible. It is with great pleasure and pride that I announce the opening of the Adrian Room at Gunther in New York. Here, for the first time, you may always see a complete collection, for we have arranged that all models be kept permanently in stock throughout each season. Gunther will be the only shop in New York showing my clothes. Please consider this a personal invitation to see them there.

Adrian

ENGSTEAD

ENGSTEAD

THE ADRIAN ROOM Gunther
666 FIFTH AVENUE · NEW YORK

ADRIAN, master interpreter
of the unusual in fashion, creates
this charming dinner gown.
Gambol on the Green print fabric by
Rodwin

Serpentine by Coro

Coro CRAFT

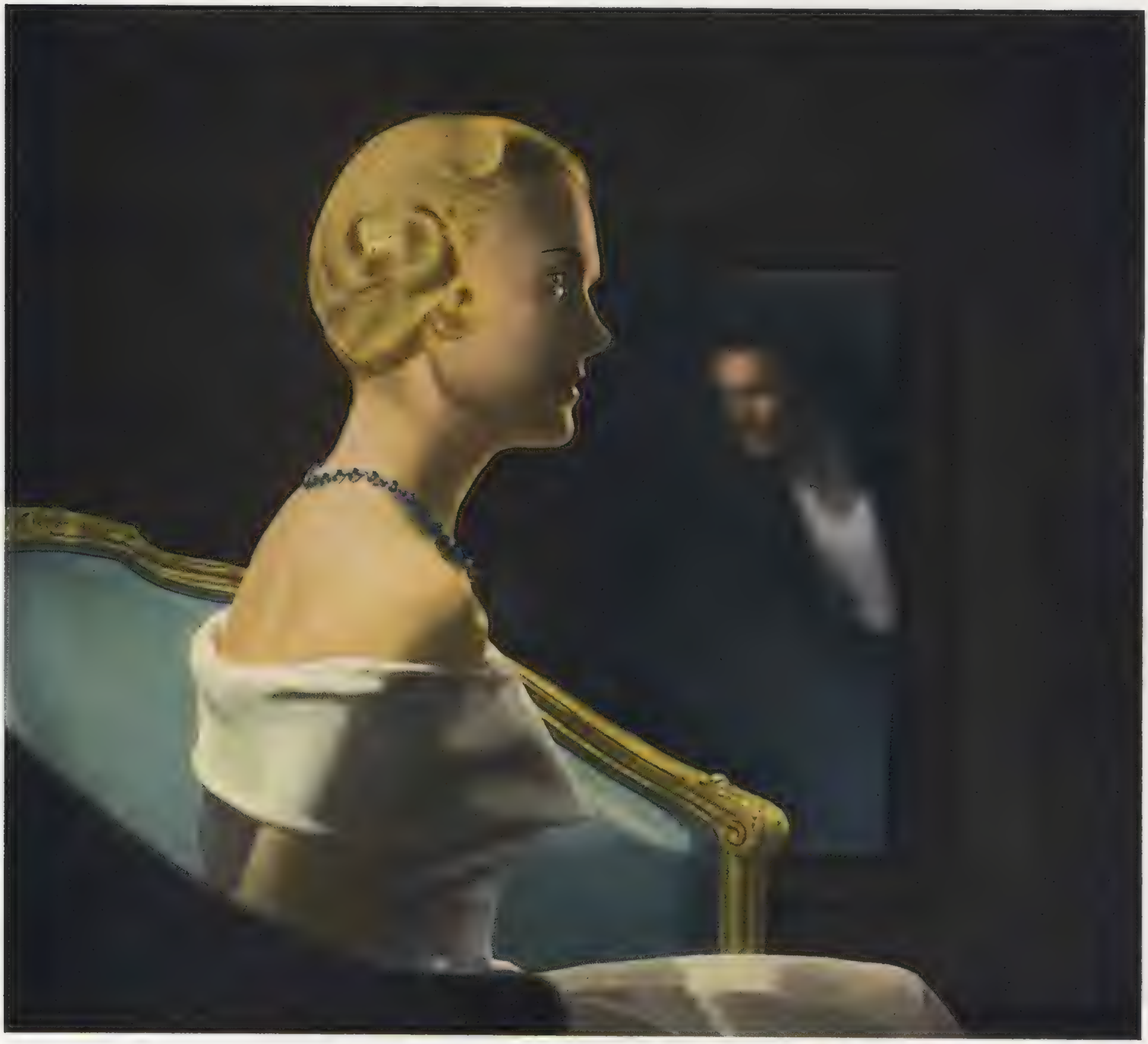
About $20 plus tax, at all leading stores.

AMERICA'S BEST DRESSED WOMEN WEAR CORO JEWELRY

design patents app'd for

Coro Inc., New York 1

Your make-up begins with your hair color...



The first thing a man notices: your color-young hair—blonde, brunette (or titian perhaps). That's why wise women, who prize their hair beyond price . . . insist on *Eternol* to color away grey. A little more costly . . . but so wonderfully *sure.* At fine beauty salons. Write for the *Eternol* Hair-o-scope—guide to *your* best hair color. Address Paragon Dist. Corp., Dept. V-3, 8 West 32 St., New York 1.

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eternol

tint oil shampoo

You're a lovely quick-change artist

Try it — this new night-into-day hair-do created by Charles of the Ritz. And watch Hughes "deep-action" brushing bring out new luster in your hair.

It's really two hair-dos in one

For evening: *Brush* short top-hair around finger and pin in swirl at side of forehead. *Brush* right side-hair down over ear and pin in swirl at side of head. *Brush* back-hair to right side, tuck ends under and pin behind ear. Roll left side-hair into soft disc over ear.

For daytime: *Brush* down into page-boy. To set—Five pin curls on top plus end curls all around. Curls all go in same direction.

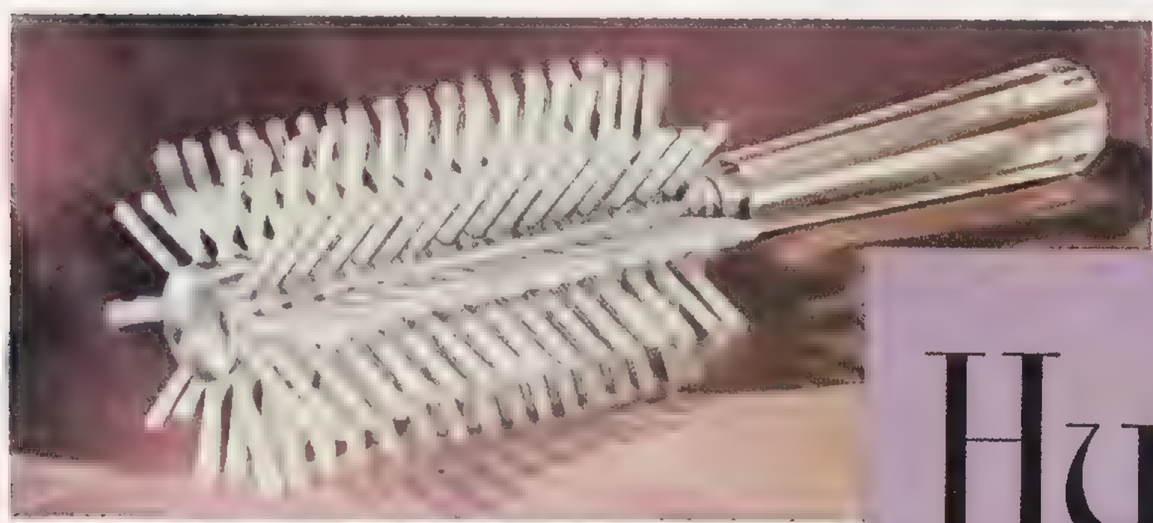
• Look—just a few deft flicks of your Hughes hairbrush—and you change from a night-time siren to a daytime sophisticate.

It's easy—especially when you've made your hair soft and manageable with Hughes "deep-action" brushing.

This is no skim-over, top-layer brushing. The long, springy bristles in a Hughes hairbrush are designed to reach scalp-deep with every stroke. Each lock is separated and polished till it gleams.

Make the most of your hair. Get a Hughes hairbrush today—at your favorite drug or department store.

Tek Hughes, Inc., 500 Fifth Avenue, New York
Makers of a complete line of quality brushes, popularly priced.



Whose birthday is it? Hughes Brushes make wonderful gifts. Here's the famous All-a-round* with Lucite handle. Other Hughes headliners:—Half-Round*, Mini-Kit*, Male-Kit*, Glamor-Groomer*.

*TRADE-MARK

Hughes

Hair Brushes

$7.95*

$7.95*

Hollywood inspires them ... everyone admires them

$6.95*

Play to your own admiring audience in these lilting Jolene Hollywood-inspired shoes. So smart for spring ... for Easter, too! "First Nighters" all, with freshness of detail and exciting colors ... craftsmanship that stands comparison. $6.95 to $8.95 *(slightly higher Denver West)*

*Suedes slightly higher

FOR THE NAME OF YOUR NEAREST JOLENE STORE, WRITE

TOBER-SAIFER SHOE MANUFACTURING COMPANY • SAINT LOUIS

SAAB

handmade lingerie

the ultimate in elegance . . . handsewn slips in fabulous nylon satin

Once in your life you owe yourself the thrill, the indescribable satisfaction of wearing exquisite slips like these. Interpreted by Saab in soft, luminous Bur-Mil satin, the blend of du Pont nylon and rayon that never shrinks or stretches . . . that lasts, launders and keeps its shape as only nylon can! From an incomparable spring collection in tearose, ice blue, white and black . . .

Left, a tailored slip with lovely leaf applique. About $15.
Right, a feminine slip, lavish with Binche-type lace and applique. About $18.

Established since 1908 . . . at fine stores everywhere.

"NOTHING QUITE LIKE A LASSIE MAID COAT!" A collar that climbs to your curls... generously cut both fore and aft. Surely a coat to love as a good friend, to wear for every occasion. A supple all-wool suede fabric in the new spring shades. Sizes 8 to 18. "Style 856." $39.95

At better stores or write: BARKIN LEVIN CO., INC., 512 SEVENTH AVENUE, NEW YORK 18, N.Y.

Elusively charming
camisole hats
by Sally Victor
Titche-Goettinger
DALLAS

HERBERT SONDHEIM master designer, knows this full skirted silhouette demands a perfectly balanced, shadow-textured fabric. His selection: Stonecutter's Demi-Sheer of NARCO rayon yarn to interpret fullness without bulk . . . enhance your loveliness with graceful lines.
Black with beige. Navy with beige, 10-18.
Bonwit Teller, New York;
Garfinkel's, Washington;
Blum's Vogue, Chicago
Stonecutter
FABRICS OF DISTINCTION
STONECUTTER MILLS CORPORATION
450 Seventh Avenue, New York 1, N. Y.

Captivating simplicity

by Jo Copeland of Pattullo.

Shirred rayon crepe

with circlet of white chiffon.

Navy, grey, black.

Des Moines

ANOTHER Opera ORIGINAL

THREE TWO-TIMERS...

just simple enough for your

Spring suits, just rich enough

in exquisite detail for

wondrous skirt-and-blouse ensembles!

And each a lovely Opera original

in a lustrous Bur-Mil crepe.

Bur-Mil QUALITY

In San Chu and Silduka, Bur-Mil rayon crepes.

THE Opera BLOUSE • 525 SEVENTH AVENUE • NEW YORK

Preparation for cotton planting *Wynn Richards*

AMERICAN COTTON... as worn by Barbara Jo Walker, glamourous Miss America. Crisp lustrous Everglaze reflects the new feminine trend in a sparkling college fashion, designed by Joan Norton Irwin. The small waisted jacket is gun metal and the full swirling skirt is a diamond pane print by Cyrus Clark. Both are fine fast-color cottons which retain their fresh radiance and soil resistance.

Gown by Oleg Cassini

Fire dancing to Fashion's Waltz

What rapture in the capture of such diamond-brilliance. Rhinestones so exquisitely cut, so glamorously fashioned, so magically hand-set that, on your throat and wrist, they seem near-to-bursting with radiance.

Kramer

JEWELRY Necklace about $30.00, Flexible Bracelet about $22.50, Earrings about $10.00, Brooch about $20.00. Hand-set in sterling. Tarnish-proof Rhodium finish. Other Kramer fashions from $5 to $50 at fine stores everywhere.

KRAMER JEWELRY • 48 West 37th Street, New York 18, N. Y.

H.P. WASSON & Company
INDIANAPOLIS · IND.

Tier upon tier . . . ah, vernal grace! Old-world Spanish influence for this braid-bound costume in finest worsted wool. With a Spring bouquet and a dear white blouse! About one hundred and sixty dollars.

Thinking of you . . . a Fred A. Block original
CHICAGO

LORRAINE* WORSTEDS

LORRAINE GABARDINE...

The pure worsted gabardine that makes you feel smart and look smart. And you *are* smart when you ask for fashions of Lorraine fabrics, for the Lorraine label identifies worsteds of superb quality.

Featured in coats, suits, dresses and sportswear ...at leading stores.

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A GENUINE Lorraine FABRIC 100% WOOL

FABRICS OF INTEGRITY

Coat by Edelson

*REG. U. S. PAT. OFF.

A chiffon gown symbolizing the femininity of the 19th century, from our collection titled "The Glory of Gramercy Park."

CAROLYN

CAROLYN sees you in a spring coat that's a costume in itself... cut to give you a model's figure with flaring pocket flaps, gleaming gilt buttons, a beautiful swing to the skirt. Distinctively tailored by SHELTON in worsted crepe. Sizes 10 to 16. About $65.

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP

HATS BY CHANDA

foretells your fashion future

CAROLYN reveals fashion secrets in a springtime dress of rayon crepe. There's a miniature collar, surprising touches of crisp white braid here and there, a bolero that vanishes when your back is turned! A MIL-JAY dress. Sizes 10 to 16. About $50.

Carolyn

IN YOUR CITY, WRITE CAROLYN, 130 WEST 31st STREET, NEW YORK 1, NEW YORK

monte carlo
a
magnificent taupe
in stockings by
kaleen
it's the lasting beauty of them
SHANNON HOSIERY MILLS, INC., COLUMBUS, GEORGIA

KISLAV

Costume from Best & Co.

BONBON . . . Dorian's sweet and pretty negligee that you will want for your trousseau or just for your feminine self. In Bonbon Pink, Icing Blue or Sugar White crepe-back satin with matching lace trim. About $35. At your favorite store, or write DORIAN-MACKSOUD CORP., 1 East 33rd Street, New York 16, N. Y.

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The famous Kirshmoor companionables . . .
idealized here in an inspired Kirshmoor contrast
of KANMAK 100% worsted pin checks with
100% worsted solid crepe. Black and white
or brown and white. Sizes 10-18.
Coat and suit about $70 each.
Sold exclusively by one fine store in your city. Or write
Kirshmoor • 216 West Jackson Boulevard • Chicago 6

No. 586—An occasion making dress with cascading ruffles that slim the hipline. Becoming fit, too, for the needs of the shorter-waisted, the fuller girthed! Exclusive floral Enka rayon sheer print on Black, Navy or Grey. Illusion sizes, 16½-22½. Under $13.00

Replacement or Refund of Money — Guaranteed by Good Housekeeping — If Not As Advertised Therein

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MARTHA MANNING GARMENT COMPANY • SAINT LOUIS

ROUX *means lovelier haircolor!*

To professional colorists, the first requisite is *natural looking* results—and these colorists use far more Roux than any other tint! Be guided by this *professional* preference. To conceal every visible gray strand with lustrous, natural looking color . . . to achieve truly lovelier haircolor . . . ask *your* hairdresser for Roux treatments!

Illustrated: No. 105½ Light Auburn, one of the 24 lovely Roux shades.

ROUX

OIL SHAMPOO TINT

COLORS • CONDITIONS • CLEANSES

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More than a billfold
...a fashion accessory.
PRINCESS GARDNER strikes the perfect accessory note with Registrar in Green Pepper...match your gloves to it for a symphony in green...and play them against Spring's singing colors. Registrar is perfect in your purse, too...holds everything you need—neatly, completely.
Calfskin in Green Pepper, Admiral Blue, Cherry Red, Tawny Tan.
$12.50. Plus tax. At better stores.
Fine leather fashion accessories.
Princess Gardner
ST. LOUIS 10, MO.
gloves by Wear Right in Green Pepper
fabric by Juilliard in Canary Diamond
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Navy calf climbs high

New in its *height*...the *height*
of a high-riding vamp, pintucked,
combined with a midway heel
...the *height* of a soaring-heeled, closed-toe
afternoon pump...the *height* of a skyscraper
platform in a dress pump.

$10.95

Chandler's

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DIVISION OF EDISON BROTHERS STORES, INC.

Henry Rosenfeld's inimitable

sophisticated combed yarn cotton classic

with rows of contrasting bands

on a full, swirling skirt.

Grey, Lilac, Blue, Brown, Green

Sizes 10 to 18 $15.00

—Best & Co.

Henry Rosenfeld

Hospitality in Your Hands

Everybody prizes hospitality—the know-how of providing welcome refreshment and putting guests at ease. Such is the why and wherefore of the popularity of *the pause that refreshes* with ice-cold Coca-Cola. You can get Coke in the 6-bottle carton or in the 24-bottle case.

Ask for it either way . . . both trade-marks mean the same thing.

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Shoes
Cheryl
a-hummmin' you will go
in these Smarter
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*Reg. U. S. Pat. Off.

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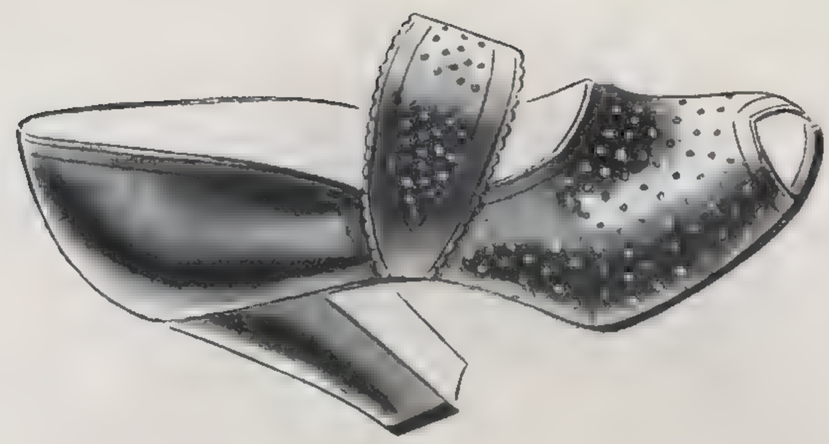
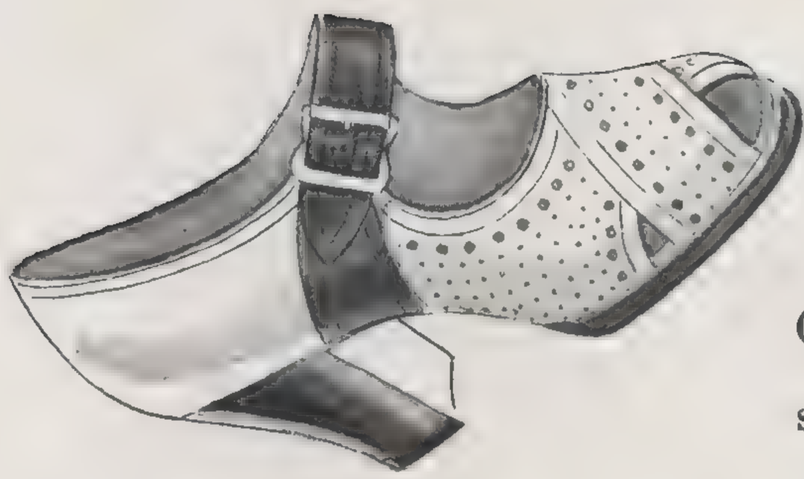


Claudia

Lisbon



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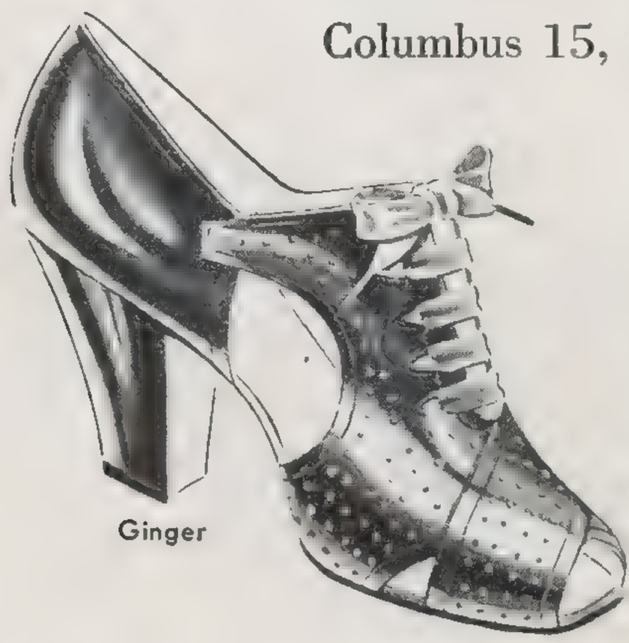
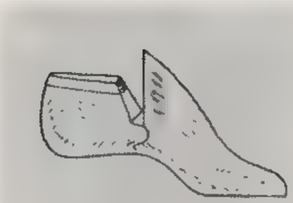
Write for name of nearest Foot Saver dealer, and for Spring style booklet. The Julian & Kokenge Co., 268 So. Front St., Columbus 15, Ohio.



Ginger

Marilyn



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BY

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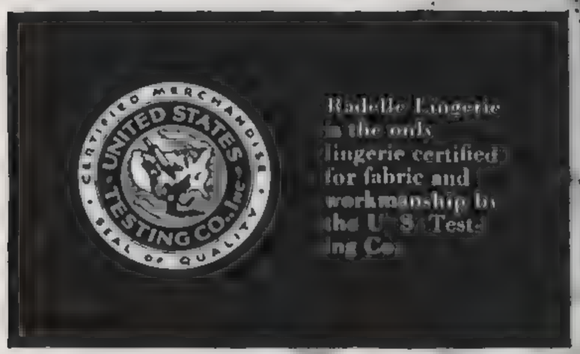

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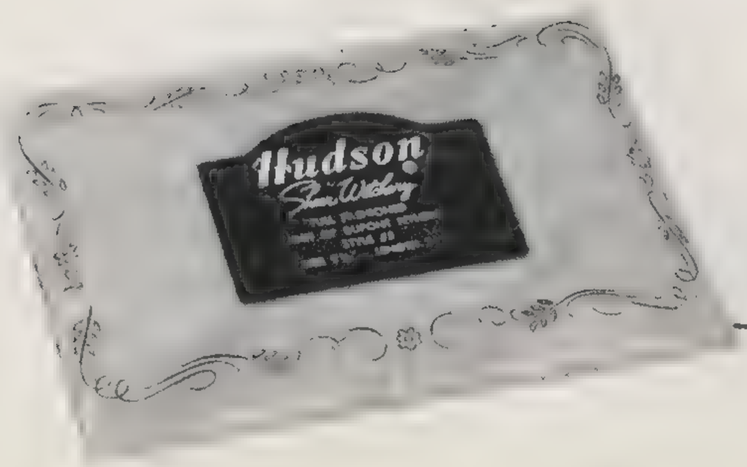

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Look ISSUE ON SALE MARCH 2nd

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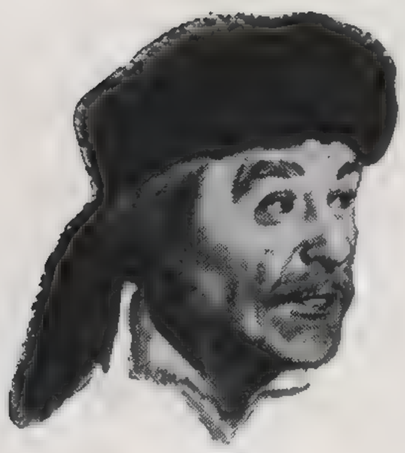
3. 

4.

1.

2.

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4.

Match up the people and the horns

(It may mean money to you!)

THE FIRST THREE, of course, are very easy.

The sea captain (1) goes with Cape Horn (3); the musician (2) with the French horn (4); and the pioneer (3) with the powder horn (2).

That leaves the Average American (4) matched up with the Horn of Plenty (1).

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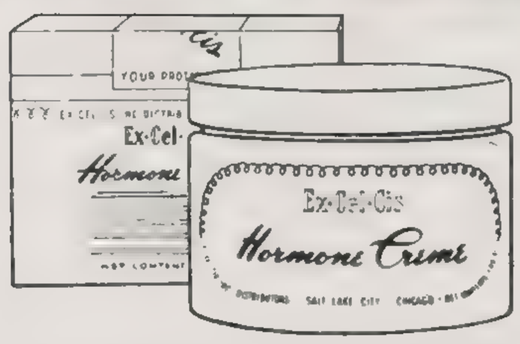
$1.25 Plus Tax — Actual size. Contains 9000 International Units of Natural Estrogenic Substance (female hormones) consisting principally of Estrone with small amounts of auxiliary hormones in a properly balanced creamy lotion base.



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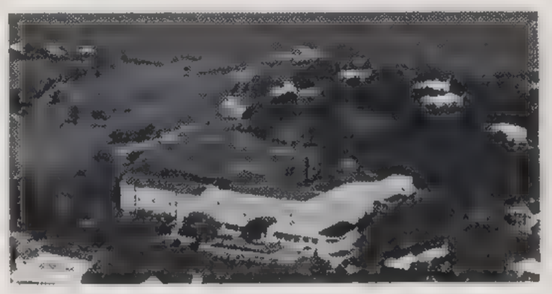

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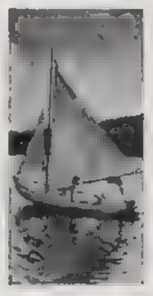

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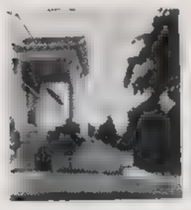

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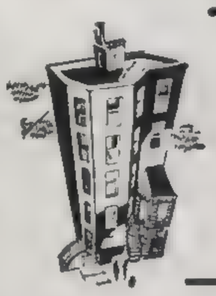

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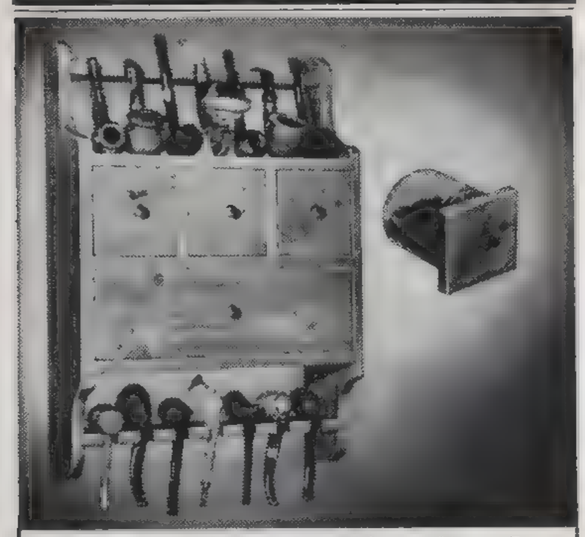

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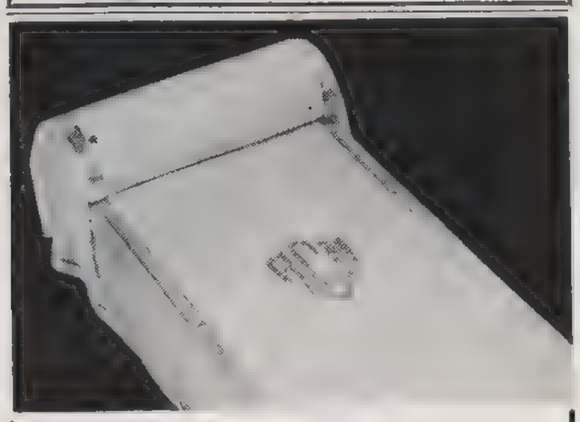

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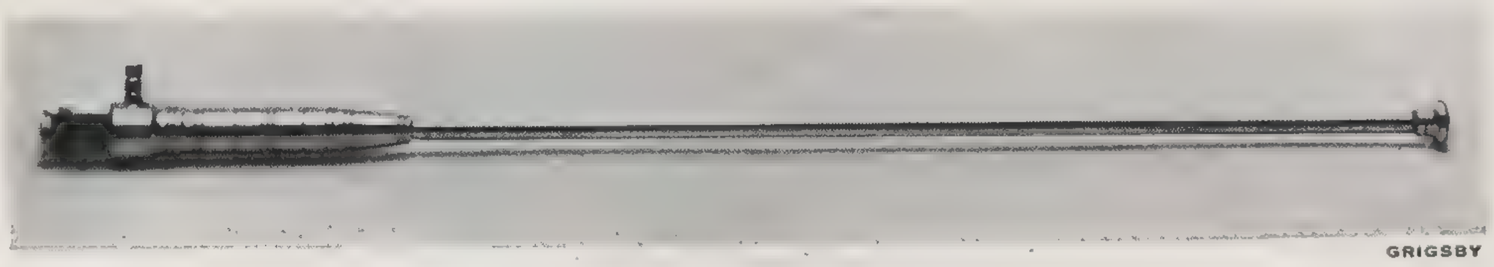

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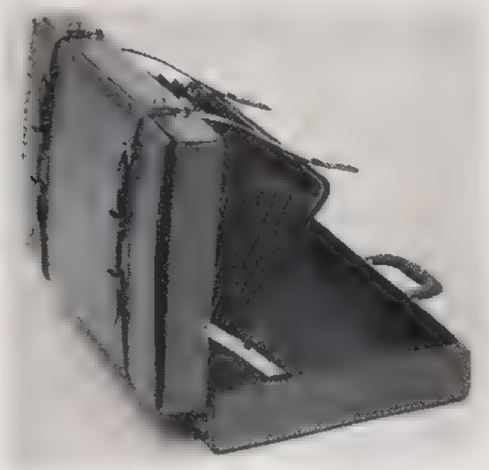

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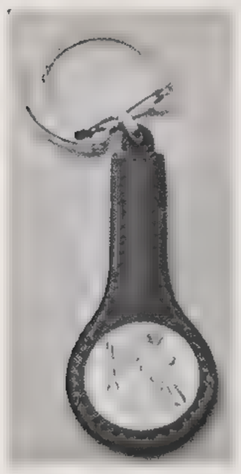

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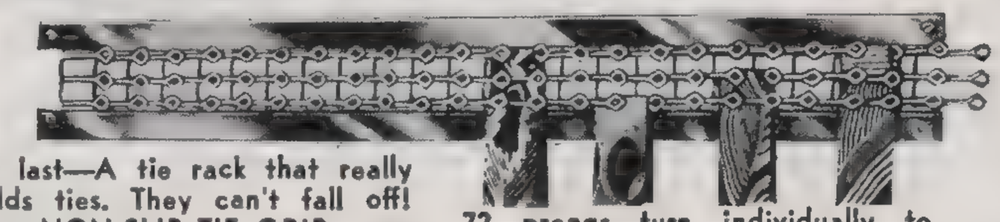

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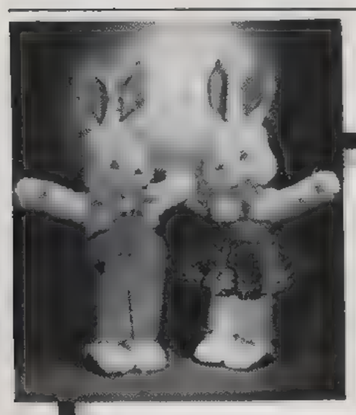

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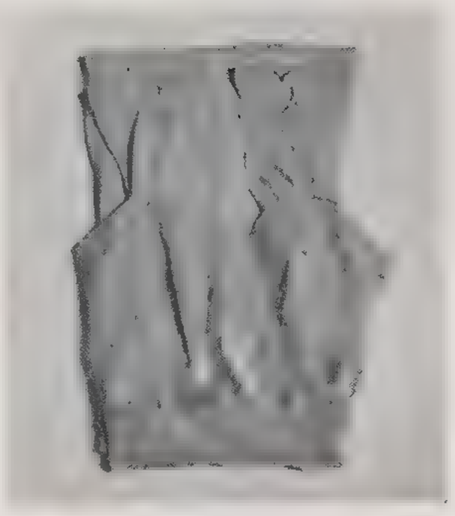

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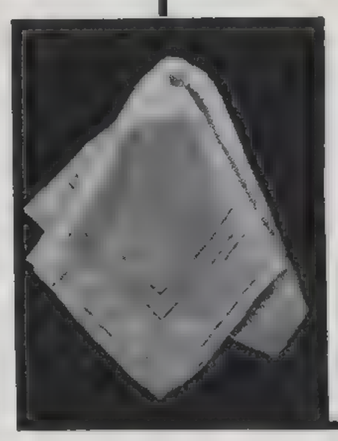

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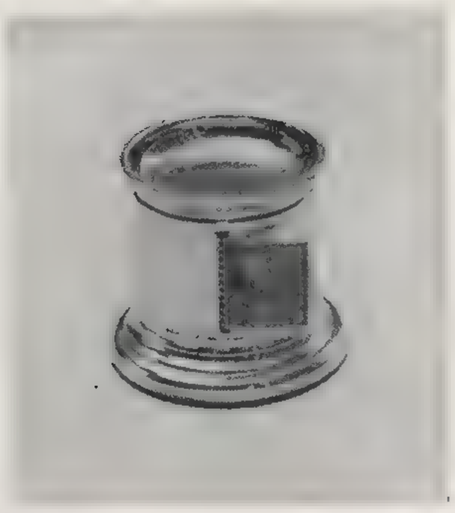

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This rich face cream, fortified with natural estrogenic hormones (10,000 International Units per ounce), helps to overcome the effects of time, sun, and wind upon the skin—to keep your skin beautifully fresh and glowing—to aid you in retaining your most cherished possession, a lovelier, younger-looking complexion.

If you are interested in having a more beautiful, youthful-appearing skin, please write to

ALICE LESLIE
220 Fifth Avenue
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Guarantee: Money back if not satisfied.

Because it's lovely . . . it should be yours!

Greet the spring in this smart, lovely suit of softest sheer or finest crêpe. Self-tucking trims the sleeves, borders the jacket, accents the graceful line of the skirt. Lace-trimmed, white organdy gilet. Navy, black or beige sheer. Chartreuse, pale blue, light gray, navy or black crêpe. Sizes 10 to 20—$155. Long or ¾ length sleeves—$5.75 extra.

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Charming interpretation of all that you like best in a dress shoe! Gentle scalloping for the platform d'Orsay . . . in fine, rich suede. In navy blue or ebony black. 29.95

Please add 25c for handling. Booklet upon request.

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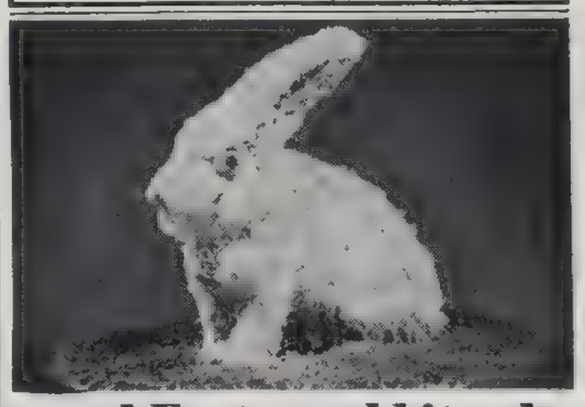

novel Easter rabbit cake is a darling table decoration and wonderful to eat. Easily baked with the Renalde recipe and the aluminum cake mold shown below. 11" long, 10" high, serves 12. $5 postpaid. No C.O.D.'s.

RENALDE, 1525 18th St.
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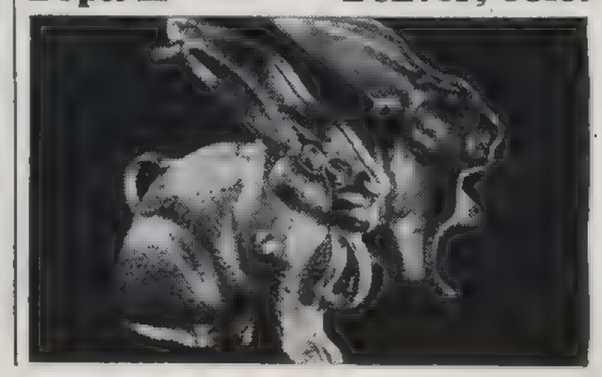
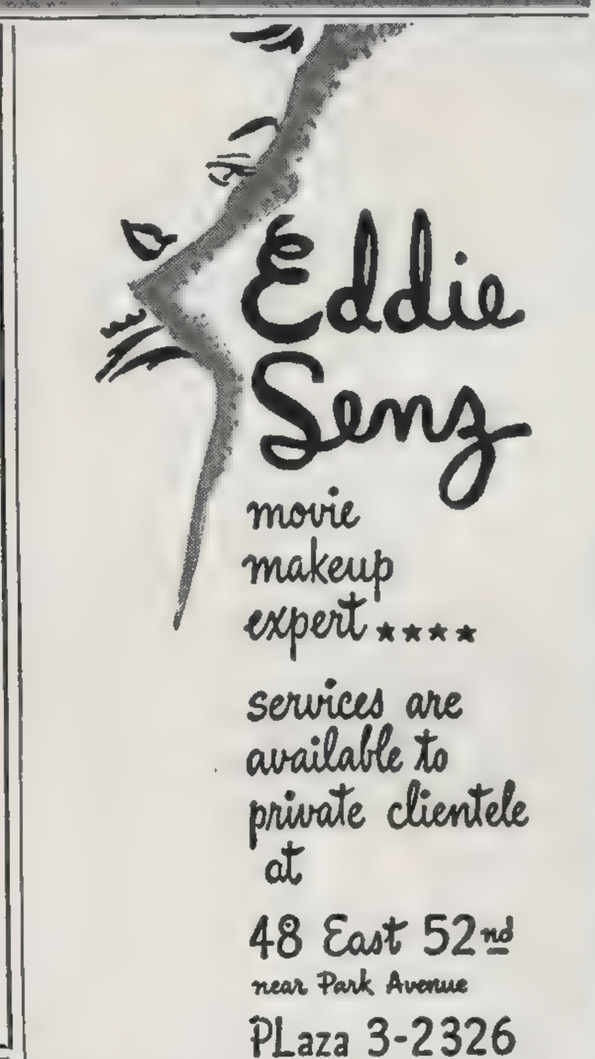


a queenly blouse

The ultimate in delicacy and charm! True Swiss batiste and French lace . . . exclusive French design. A rare prize for year-round loveliness. Also with round jewel neckline. Custom made entirely by hand in white, sizes 32-38.
$44.95 postpaid

Mail orders? But yes! Sorry, no c.o.d.'s.

THE HAWLEYS
KERRVILLE • TEXAS



Shop

KNITTING, tatting, or your other needle-works will find a safe place when out of hand in these bags by Milch. Of highly polished leather, so handsome you may want one as a purse. In a range of colours at Lederer de Paris, 711 5th. The smaller, $18.75; the larger, $19.75.

BRIDGE DECK, faced as usual, backed by colour reproductions of oils and water colours by contemporary American artists. These, landscapes by Adolf Dehn. $2.65 a set, postpaid. Associated American Artists, 711 Fifth Ave.

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You've got it in your wardrobe, but are you following thru in your correspondence? We have recaptured Godey's lovely ladies to make your note sending glamorous, and we think you'll want extras for framing too. They are all handcolored and come with envelopes to match. We have made two different sizes for your choice:
12 notes, all different, size 3" x 4"
20 notes, two each of ten designs, size 2" x 3"
Either box $1.25 or any two for $2.25 postpaid

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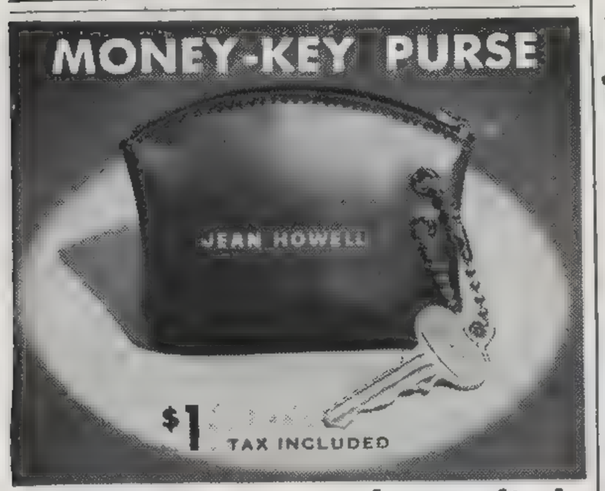
"headquarters of the unusual"
Northport, Long Island, N. Y.



NOW...You can always find that important key in a JIFFY

This handy money-and-key purse saves you fumbling for your door key. Your key is always with you . . . attached to your money purse.

Made of richly grained red simulated leather—sturdy metal slide fastener and metal key chain. Your name or initials stamped in gold color.

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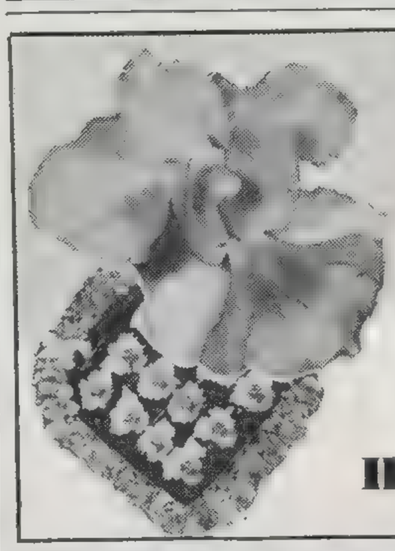

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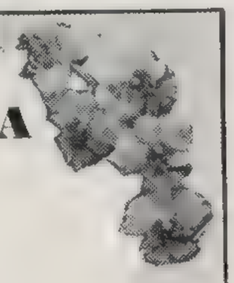
EXQUISITE VANDA
ORCHIDS



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Each flower comes wired and tied with a white satin ribbon, easily combined into corsages of any size. Surprise your friends with flowers flown from Hawaii Delivery requires 2 days West Coast, 3 days mid-west, 4 days East Coast Fulfilment of orders subject to weather and mail exigencies
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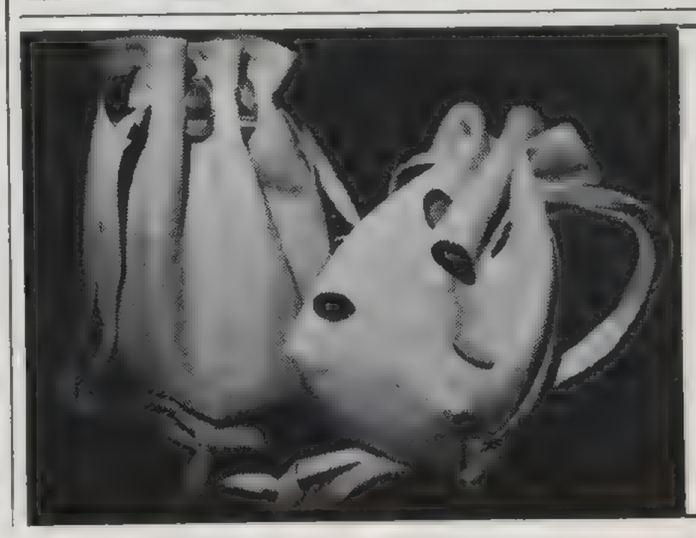

DRAWSTRING POUCHES of rich suede with golden ornaments. Fully lined and fashioned for spring. On the left, No. 201, on the right, No. 202, available in black, gold, cocoa, powder blue; 7" tall.

$6.00 each
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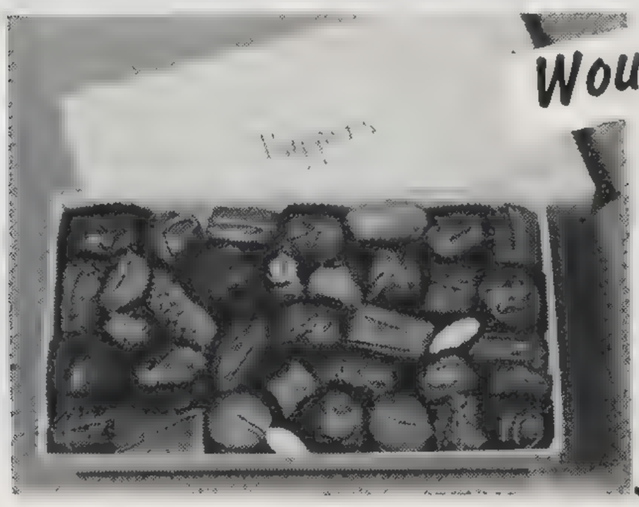

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For you, a hand-blended braid of fine, imported, real hair

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NAIL GROW
$1.20 (includes tax and postage) if prepaid.

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ONE TOUCH OF MIDAS
Solid 14-karat gold band on side comb . . . calls attention to your new coiffure. Comb is 1¾" wide. Stays in place with plastic grip teeth. Wear one or wear a pair. Colors, blond and brunette.

$3.50 each p.p. $7.00 pair p.p.
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Science has now produced the phenomenon of a "natural" star in synthetic sapphires and rubies. In beauty, color, and sharpness of asterism, these star sapphires and rubies compare with the finest nature has produced.

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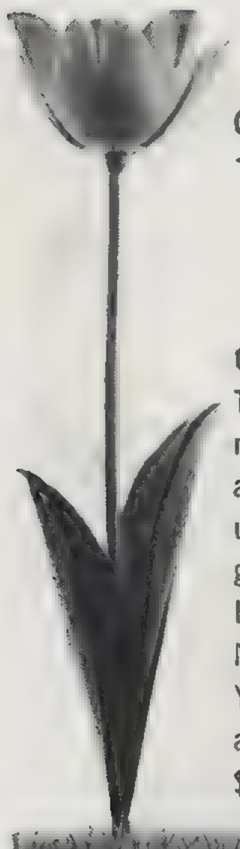

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Instructions for home use.
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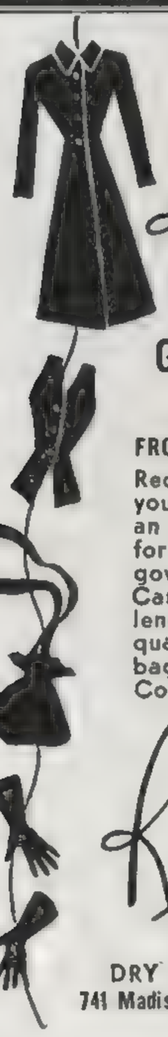

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To make up and coif *after* your dress is on and smudge your clothes, or do it *before* and smear your lipstick . . . ruin your hair-do? Good grooming's *no problem* when you zip on Cosmeticap — then slide your dress over it! Protects makeup, hair-do, clothing! Tuck it in your purse when dress shopping. Makes a perfect gift! Cosmeticap pays for itself in fewer cleaning bills—and *lasts for years!* Feather-lite sheer nylon, with all-nylon zipper. Whisks in and out of the wash—and no ironing. Tea rose only.....$2.50

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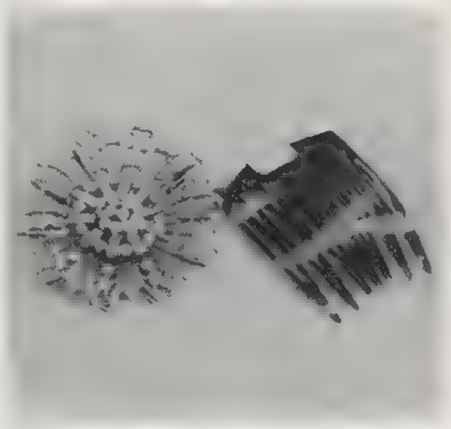

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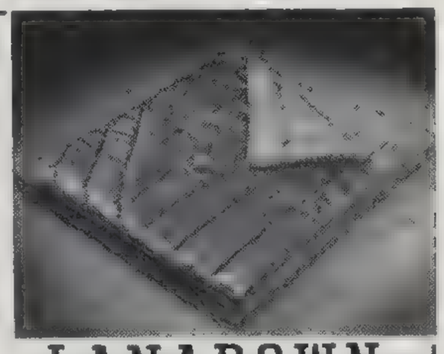

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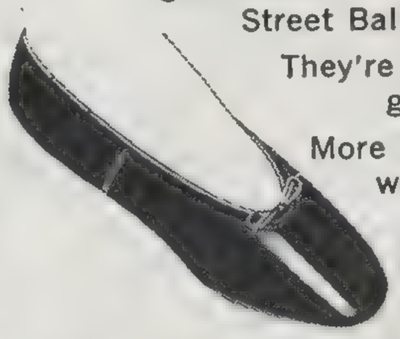

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Genuine satins: pink, white and black $5.25
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PAIR — $35 — TAX AND POSTAGE INCLUDED.

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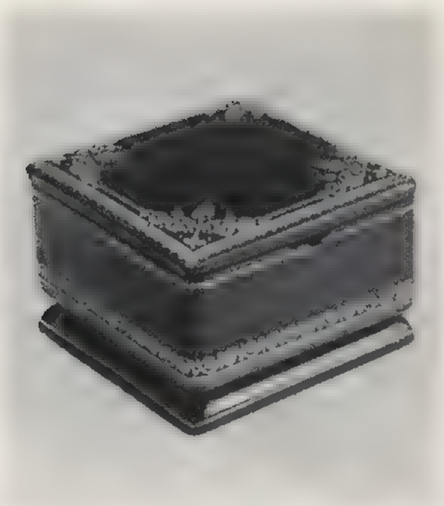
Hound

. . . blows in



FROM ITALY, a beautiful cigarette box of hand-burnished Florentine leather, lined with polished olive wood. It comes in red, brown, or green; is imported by A. L. Steinweg's. $12.50. The Charm Shop, 7 East Palisade Avenue, Englewood, New Jersey.

MIEHLMANN

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ALPHA BETH SANDAL
A cross-laced vamp, and a criss-cross ankle strap above a slender stem of heel.
Black, brown, blue suede with self piping.
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Let Sleepy Time Choo Choo guard you with its soothing subdued glow. This delightful and sturdy nite lite, just 4 by 5 inches, is cleverly hand made of gleaming white California china, hand decorated in pink and blue. Wired complete with replaceable 7 watt bulb and *built-in switch*. In gift box and guaranteed. $2.98 plus 15c postage. Holly Vogue Lamps Dept. D, 1626 N. Cherokee, Hollywood 28, Calif.

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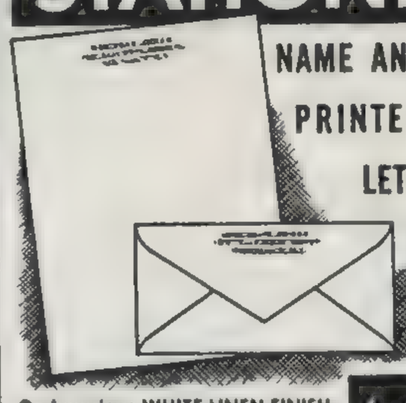

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Pure silk twills and crepes in very new, unique color combinations and designs—sparkling tones—conservative or lively patterns—all original with Sulka. Wide choice on various ground tones of blue, wine, or brown. Perfect for town and country.

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Through good carriage, you fully reveal the Beauty of your Figure. Successfully used for many years in her own studios, Franziska Anna's Method of **"Beauty through Posture"** comes to you now in an easy-to-follow book, **"Seven Commandments for Women".** $3.00 postpaid. No C.O.D. Dept. E-2.

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Sizes 3 to 6—$29.50
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AND THIS ONE IS TOO GOOD TO KEEP!

Taffy's Original Victorian Hospital Gown—also used as tommy coat, bed jacket, gown, or short robe over p.j.'s. Eyelet embroidery, ruffles and ribbons flair out from both your wrists and the deep yoke. Taffy's Hospital Gown is so feminine . . . practical, too . . . buttons down front—and easy to launder. Fits any size up to 38. Also available in ankle length.

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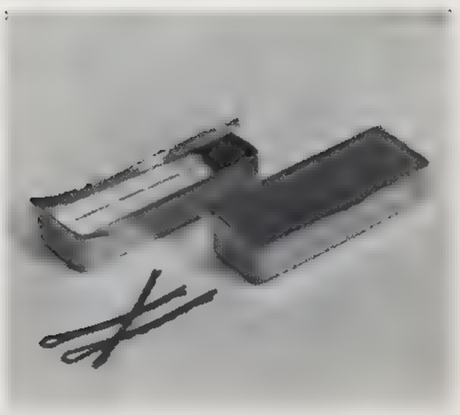

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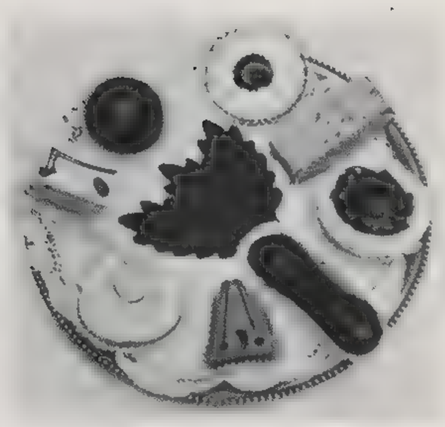

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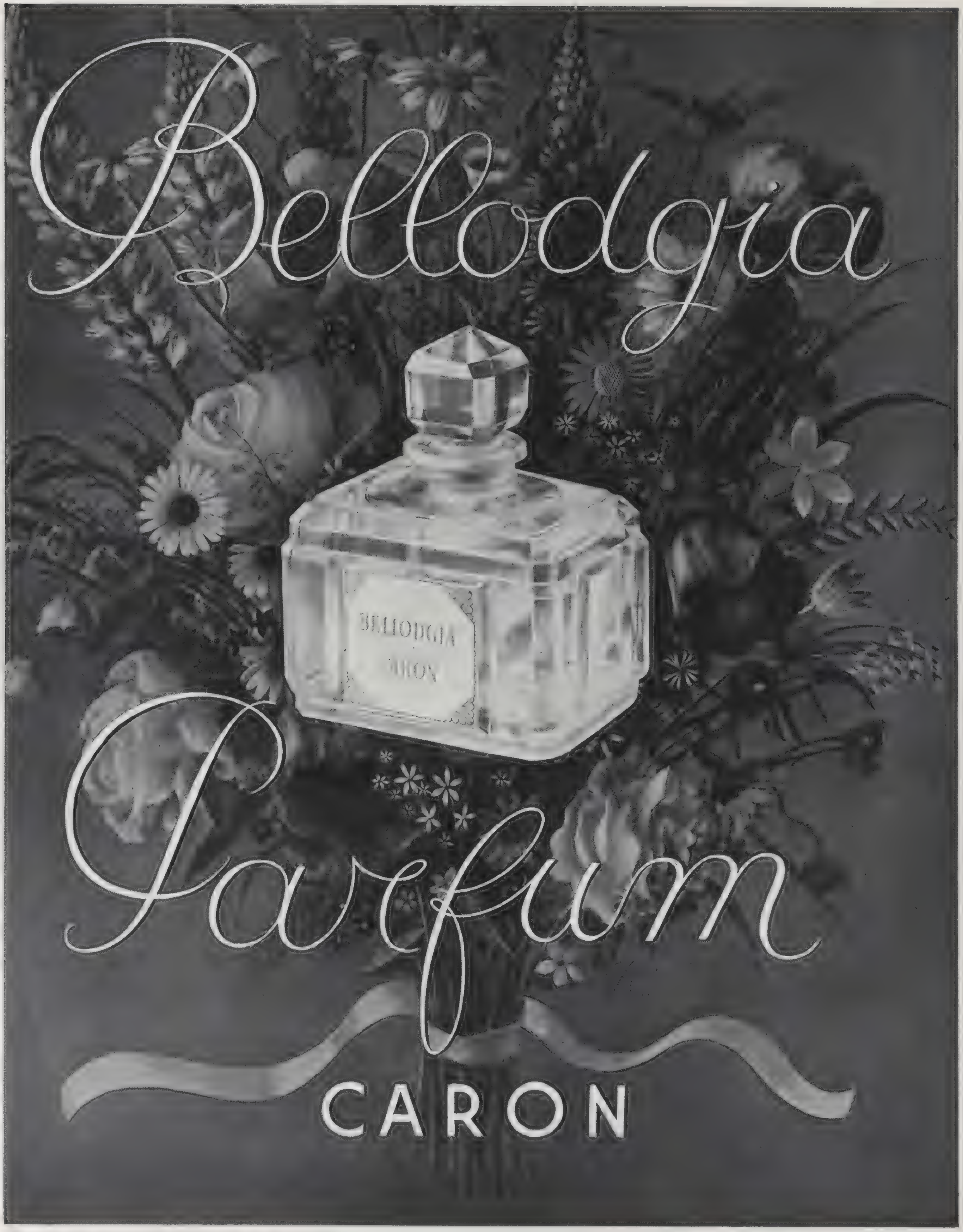

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VOGUE

incorporating Vanity Fair

MARCH 1, 1948, CONTENTS

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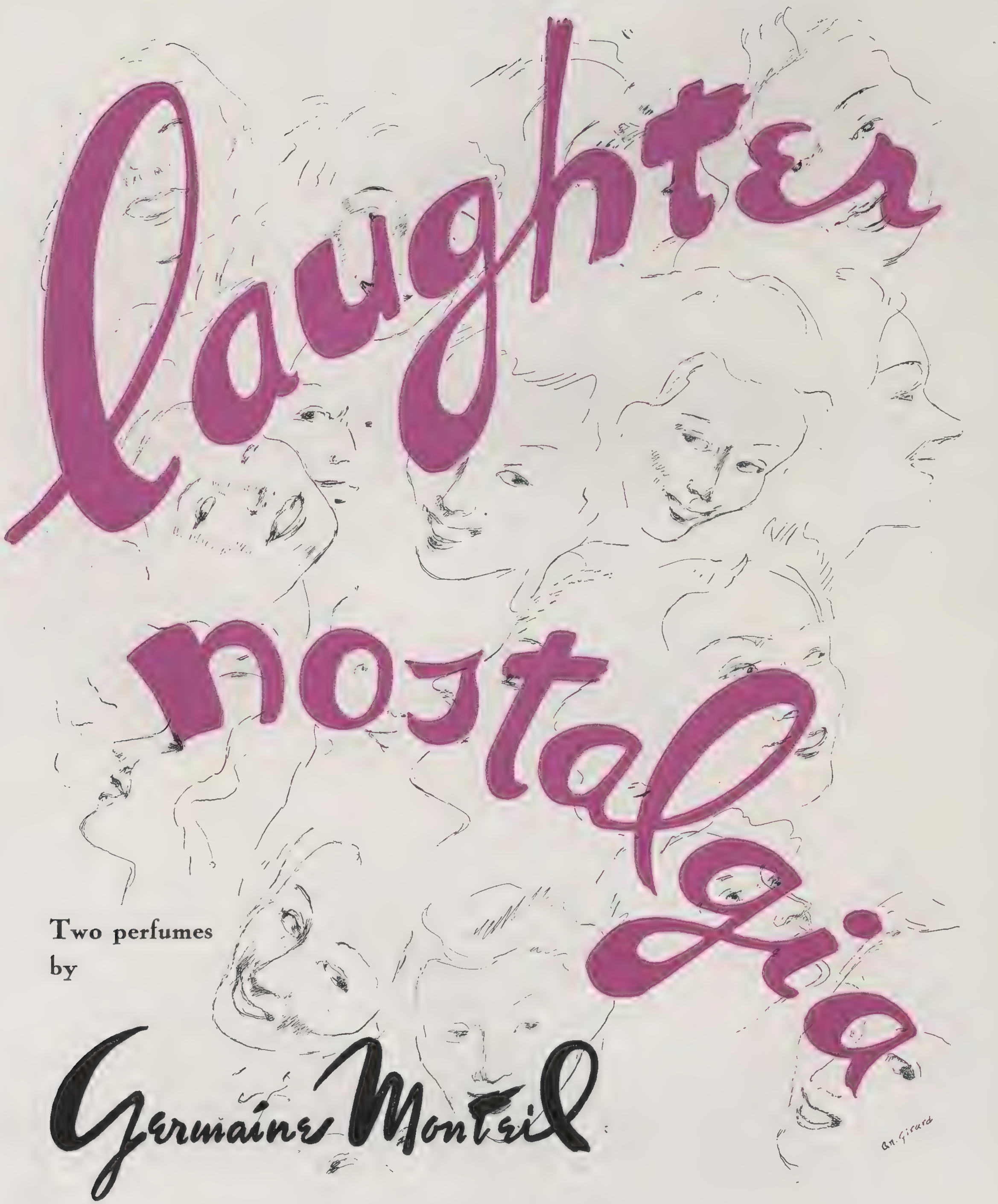
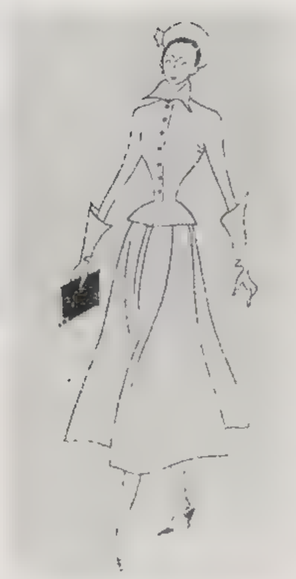

Laughter
nostalgia
Two perfumes
by
Germaine Monteil

VOGUE'S EYE VIEW

of right and wrong day skirt-lengths

PENN

COVER: *Chosen with a man in mind—the pretty* and *chic lines of a rustling coat-dress; the wide-eyeing brim of a veil-misted hat. Coat-dress in grey silk-and-wool faille by Traina-Norell at Henri Bendel; I. Magnin; Hudson's. Hat to order, Henri Bendel. Other facts: the shining reflection from Steuben Glass. The possessions of the man-in-mind: Brooks Bros.*



Right

The question of how long to wear a skirt, when, and where—is more and more a public problem. For now that half of the population is wearing longer skirts and the other half has become accustomed to them, it is time, we think, for a review of the trends; and for decrying that poison ivy rash of *too*-long skirts. Although the new Paris collections vary from 15 to 8 inches for day—spring skirts in America have a somewhat steadier view. But whatever the length, *don't* wear longer skirts unless you intend to bear them out with the added height of higher heels. (Beach and fireside are the two exceptions.) *Don't* think that there is any *one correct length* which goes for every you and every skirt. Skirt-lengths vary with the time of day, the length of leg, the all-over proportion of the costume, the all-over proportions of the wearer. The following yardstick rules apply *not to stockingfoot*, but instead, include a two- to three-inch heel, as any consideration of to-day's skirt-lengths *must*. For day, the hem length should fall somewhere between 14 to 12 inches from the floor. For late-day the length can be about 12 to 8 inches from the floor (this new length which we call the *garden party length* can go on through dinner and later). Six inches from the floor is pretty after dark when the men might conceivably be wearing black tie....The idea of the new lengths is no whimsy: it belongs to the fashion mould of our time. But whether it is charming or funny or merely erratic depends upon the individual: you and you (and us!).

Wrong

Wrong

Right

PARIS BREAKS THE SKIRT LINE

FROM THE PARIS SPRING COLLECTIONS THE NEWS IS SKIRT NEWS: SKIRTS DRAPED TO THE BACK (AT LELONG); CUT IN A ZIGZAG LINE (AT DIOR); MADE LIKE A MODIFIED RIDING SKIRT, DRAPED AT THE SIDE (AT SCHIAPARELLI); WITH FULLNESS PULLED TO THE BACK (AT MOLYNEUX). THERE ARE PLEATED SKIRTS IN ALMOST EVERY COLLECTION. THE SKIRT WIDTHS VARY FROM STRICT AND PENCIL-STRAIGHT, TO EASY, TO VOLUMINOUS. THE LENGTHS FOR DAY VARY FROM EIGHT INCHES (AT SCHIAPARELLI'S) TO THIRTEEN OR FOURTEEN INCHES (AT DIOR); LENGTHS FOR EVENING RANGE FROM SIX TO EIGHT INCHES, AT ALMOST ALL HOUSES, TO UP-IN-FRONT, FLOOR-TOUCHING SKIRTS FOR FULL EVENING (AT LELONG). IN GENERAL, THESE FEBRUARY COLLECTIONS STRENGTHEN AND VARY THE SILHOUETTE IDEAS ALREADY ESTABLISHED IN PARIS AND IN AMERICA.... THE INVENTIVELY DESIGNED SKIRT WITH THE UNPRETENTIOUS TOP IS A THEME AT EVERY HOUSE. SPECIFIC CHANGES, IN DETAILS AND MATERIALS, WILL BE REPORTED IN MARCH 15 VOGUE.

RIGHT: SCHIAPARELLI'S NEW RIDING-HABIT LINE; A SUIT-DRESS CALLED "AMAZON." NO PADDING, THE SKIRT ABOUT EIGHT INCHES FROM THE FLOOR. *At I. Magnin.*

OPPOSITE: LEGROUX'S LEGHORN PLATEAU BANKED IN TAFFETA. FORWARD-TILTED, BAREBACK. *Bergdorf Goodman.*

THE NEW "ZIGZAG" CUT OF DIOR; A GLOVE-CLOSE TOP, A SKIRT MANIPULATED ENTIRELY AT THE BACK. *I. Magnin; Filene's.*

THE NEW "ENVOL" LINE BY DIOR. THE SKIRT IS HITCHED UP AT THE SIDE, PULLED BACK TIGHTLY. *I. Magnin; Halle Bros.*

NEPO

The bonnet, the plateau: Paris, New York

On these two pages are the four freshest things about hats this spring: the bonnet and the plateau—two favourite shapes in New York and in Paris; bangs and a smooth exposed, back hairline—two coiffure details that follow the new hat lines as a ribbon sash follows an organdie dress! *Above:* Paulette's tied-on, bare-back bonnet of Milan with black velvet edge; the wearable version of the Empire feeling that is rustling through the Paris hats. Made to order at Bergdorf Goodman and I. Magnin.

Opposite: The plateau hat much loved in Paris and New York; bewitching, bothering, and bewilderingly pretty. The tilted forward plateau is another natural for bangs and the well-coiffed back hairline (either short or long); is one of the easiest hats in the world to wear—almost embarrassingly becoming. This, of natural straw heaped with pale yellow roses, misted with yellow veiling. John Frederics; L. S. Ayres; The Blum Store. The make-up is Barbara Gould's "Ethereal."

RRBouché

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FRANCES MCLAUGHLIN

A new four

The bonnet (*above*), pink chiffon, pink felt. Braagaard; Neiman-Marcus. The plateau (*lower left*), peak-brimmed, à la Mary Cassatt—worn straight on your head, of turquoise blue rough straw with green velvet cording. By Sally Victor. Flower-piece (*lower right*), mauve flowers, taupe feathers, for an absinthe green straw, a copy of Maud et Nano, and the cloche (*opposite*), coq feathers on pink felt, both made-to-order at Bergdorf Goodman.

...as seen by him

Vogue's editors gave Joe Carter* a preview of these two hats. He liked them, too, but not for the same reasons. (*Page 208.)

MR. C.: *"The hat below is sure-fire. It has the sort of gentle charm men want in their women. Not sexy. (That's for the other guy's girl.)"*

THE EDITORS: It's the new, forward-tilted line; white straw, pink roses, ribbons; and THE veil. Hattie Carnegie; I. Magnin.

Opposite: MR. CARTER: *"It's big and black—what more do you want?"*

THE EDITORS: The new forward-tilted line again, a bare-back bicorne of black Milan. Lilly Daché. Filene's; Burdine's.

FRANCES MCLAUGHLIN

PENN

SUIT AT LUNCHEON

Report on new fashions with a man in mind

Most men know, or think they know, exactly how they like a woman to look. A few men even know *why*. But, since clothes this year have changed, and their gentlemen critics have not, we think that the whole subject is worth going into here.

First, *most men really like some indication of the feminine figure beneath the clothes.* (When it does not make the owner conspicuous, they like it.) Among the spring collections, there are almost no clothes which look as though a woman had gone to her husband's tailor for them. The new fashions are founded, as their autumn forerunners were, on the accenting of feminine attributes: the rounded bosom, indented waist, rounded hips. But there is this difference: exaggeration seems to have spent itself. The suit, the dress, that has survived is the easy-skirted, snug-bodiced idea, seen here on many pages. There is, too, a definite future for the straight skirt slit a little for walking...a straw in the wind at the moment. Erratically padded hips are infrequent; skirt-lengths are stabilized, are better understood by their wearers; varying now from twelve to fourteen inches from the floor for day, lengthening to ten inches (garden party length) for late-day, going on to ankle- or floor-length for evening. And pleasant to wear, pleasant to see, are the kinds of "little" dresses we show on pages 228-233. Eighteen, to prove that such dresses are not rare, but usual and in-plenty this season. And the pretty sight of real evening wraps, brief and beautiful in satin.

Second, *most men notice a pretty silhouette from the ankle down.* High heels are one detail that make long skirts attractive to men (and how right they are). The curving instep, the pointed toe, above all, the vault of a slender heel: these, men notice and remember. To make the foot seem more delicate, the incurving Louis heel has been revived; the shell shoe established; the mid-high heel made the now-standing lift for a walking woman. And shoe colours: shades of beige and green that still retain a conservative air; all the entertaining shades of shoes at night—apricot, mauve, tender blue satin. *(Continued on the following page)*

Opposite: *At this lingered-over luncheon, the hero is Peter Cookson, now playing in* The Heiress. *The heroine: a lady who wears a distillation of man-pleasing clothes —a willowy suit, a black-veiled white hat. Suit, in grey and white rayon surah by Adele Simpson. $115. At Altman; Bonwit Teller, Phila.; Marshall Field. Hat, made to order, by Irene.*

...with a man in mind

(*Continued*) Third, *most men like their women's looks in this order: first, decorative; second, chic.* For instance, for beguilement, new hats sit on top of the head; some tilt forward slightly; many bare the back of the head to show a line of brushed-up hair above the nape of the neck. They are beauties, just *that.* Not a joke-hat in the lot.

Fourth, *most men like colour; but many prefer calm, melting tones.* (This is definitely their season.) There are taffy tones, mauves; the natural colours that are found in pongees and linen. There are tones of china blues, pure Copenhagen, wide-eyed blues, and clear lawn-greens. And navy blue, that old infallible, remains infallible; often bordered with the traditional come-on—innocent white collars and cuffs. As for materials, there is a notable return of names and weaves familiar since childhood. Voiles, Swiss organdie, half-a-dozen fine silk weaves—surah, Shantung, tie-silk, taffeta, silk serge, silk chiffon; piqué, natural linen, mull, lawn, cottons as fine as a baby's dress.

These are the basics; these are this minute. But worth reviewing in any season are ancient laws of almost Euripides standing. Most men like their women to look *rather* like all the other nice girls; but not *exactly* like them. The real reason for masculine alarm at the New Look was that it *was* new. Hear, now, the purrs of approval. It's in. Men are snobs about fit and immaculate neatness; about the organized interior of a handbag; about the freshness of gloves (after all, most gloves wash like hands these days). And over and above all, men, we hear, can't bear and are embarrassed by a woman who seems too consciously "got up." And far better, they say, even a crooked stocking seam than a constant pulling and preening at one's hat or dress or hair or stocking.

On the other hand, what pleases a man and makes him remember—you, the time, the place—can be as tiny a magnet as a beauty mark or as large a one as a wide-set hat; as slight as the pipe-stem heel on a pale slipper or as voluminous as the dress opposite.

We asked our Mr. Carter (page 208) to check our Golden Rules and he agrees, mostly. He says: "This spring promises to be a lot of fun if women really mean that they aren't going to dress with a lot of exaggeration. Every man likes some indication of the feminine figure beneath the clothes—but no tricks. Is that a promise?"

Of the second statement, he says: "I'll vote for anything that will make a woman's foot seem more delicate. When I look at a woman I always start at the ground and work up...if there's no appeal in the foot, there's no point in going any further."

About hats: "I'm rather sorry to hear that this spring there aren't going to be any joke-hats. I know most men complain bitterly when their girls turn up wearing miniature bowlers or tiny straw Homburgs, but at heart, it really rather delights them. I feel that women's hats should be enchanting, becoming, neat—*and* good conversation pieces."

We offer our findings and Mr. C's critique with the warning that a generality is only a generality. If it isn't right in your case, blame yourself for not being observant enough (or in love enough) to know, without being told, what pleases.

Opposite: *What makes a waltz dress? Obviously, yards of dress. And a pretty back; a way of looking distinguished half a ballroom away; a promise that it will be remembered. This, net and satin in sea-colours: blue over green. To order, Henri Bendel. Hero of our two-reeler, again Mr. Peter Cookson of* The Heiress.

PENN

DRESS TO WALTZ IN

Accessory sparks

THERE WAS ONCE A MAN who remembered a girl because she always wore immaculate, camellia-fresh white gloves. It left a spark in his memory. Details are like that. Very kindling stuff. It could have been a blue slipper, moss roses. It happened to be immaculate white gloves. You never can tell what is going to make a permanent memory for a man. Here, and on the following pages we report on some new spring "sparkers" which may make a memory—will certainly ignite your costume.

A TAFFETA SLIPPER—A CRÊPE SLIPPER. New revival, dress materials for slippers. The mat, muted, whispery texture, un-highlighted as flower petals. Try it, newly combined with coloured kid. Have it slender, taper-toed, with thin delicate heels, with straps climbing the ankle arch. For daytime colour, there are little glove-like kid opera pumps in a whole garden of shades; one maker shows twenty-three colours. Or linen, white, natural, or to dye, or polka-dot—solo accent to an *un*-dotted costume.

TORTOISE TONES play tortoise-shell, tawny or amber, against spring's naturals. Have a tortoise-shade hat. Mass tortoise at your throat as a multi-strand bib. Other necklace news: try the soft animation of cultured pearls with gold, or with coloured beads, multicolour, single-colour ropes or chokers. For evening the news is in pendants, tassels, tear-shaped stones suspended from chokers. Example: a square yoke of pendant pseudo-pearls with rhinestones, or a tasseled cravat of simulated pearls tied like a four-in-hand.

THE ORGANIZED HANDBAG. First, organize its interior. This won't be a resolution, it will be a necessity, for the best handbag shapes this spring are neat and *flat*, the sizes, small to medium. Organize its colour; pick a brisk, bright, gregarious one—grass green, for instance—and carry it, as a single sharp assertion against spring monotones. Back again: taffeta and faille for late-in-the-day.

FLOWER REVIVAL. Artificial flowers, facsimile or phantasy; or fresh flowers...natural revival with softer-mood clothes. Wear them casually, pulled through a buttonhole, pinned in a pocket, a belt. The most sentimental false ones: moss roses, poppies, muguet, mimosa. The freshest fresh ones: carnations.

CHAMOIS COLOUR, that pale, soufflé yellow, fragile and fresh as white, and in the same delicate-blue-veined-wrist tradition. Try it as a hat, touched with a darker colour. As gloves. Try pale hands in general this spring. Make your prettiest gestures in pastel suède; in oyster-white pigskin, in chamois.

IMPORTANT PARAPHERNALIA. Your scarf: one colour, or in two-colour geometric designs, part of, not an afterthought to, a costume. Lace-bordered handkerchiefs, flourish to a handbag. Sashes: new ones (old ones) to metamorphose an evening dress. Your new stocking: coloured. Sheer shadow of a shade, perhaps, but a definite *colour*. Navy blue, clouded chocolate, browned black; or pastel for evening.

On the next four pages
eight spring costumes
with their accessory sparks

Tortoise tones and beige

Mass it, *à la* Dior, dark and tawny on a pale dress.
Above: Castlecliff's mock tortoise version of Dior's famous necklaces. From $6 to $13, plus tax.
The pale and pure silk Shantung dress, $210.
A Ben Reig design by Omar Kiam. Lord & Taylor.
Pheasant trimmed tortoise-shade hat. $65. Sally Victor.
Pale suède pumps. Customcraft. $25. Milgrim.

Make a point of red

Try a bunch of scarlet poppies
pulled through the buttonhole of your coat;
pinned under your chin; tucked in a pocket—
the *only* red, except your lips and nails. $1. Bloomingdale's.
Wool flannel suit, $110. By Capri. Felt hat, $33.
Pink suède gloves, $7; by Aris. All, Saks Fifth.

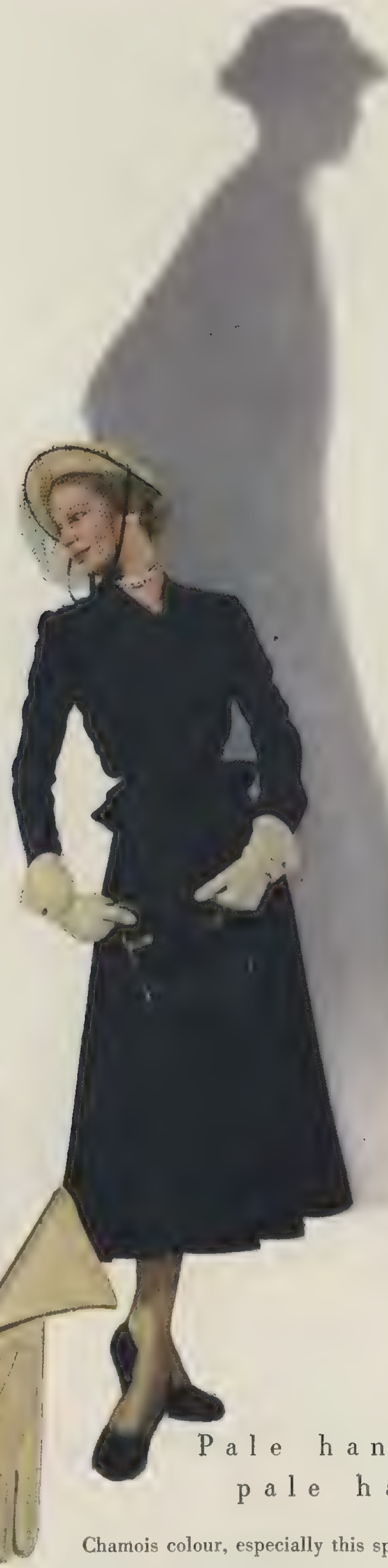
HERBERT MATTER

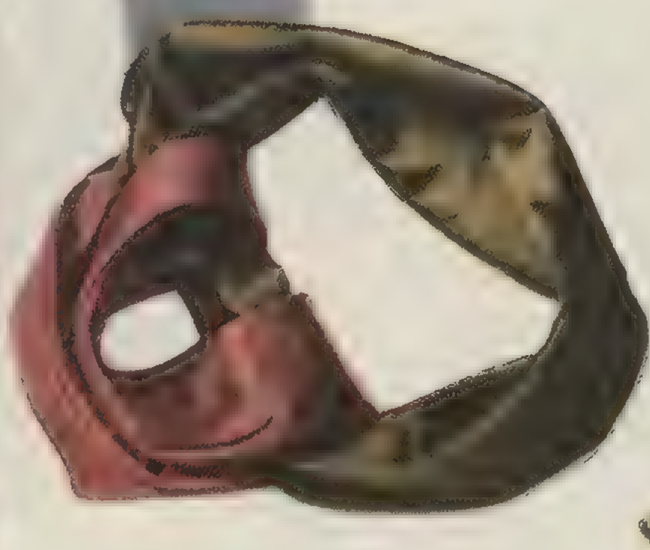
Sentimental slippers

Taffeta slippers, in jonquil colours, worn with a maidenly dress of Swiss organdie and eyelet embroidery. $110. By Ceil Chapman. Bendel's Young-Timers. Slippers, $24. Palter DeLiso; Bonwit Teller. Rhinestone and simulated pearls. By Lisner. Henri Bendel.

Pin a rose on

Frail and pink, and almost blushingly feminine. Sweet sentiment against dark dinner clothes, tied at your wrist, your throat. $3; Best's. The black silk taffeta dinner suit has grace notes of corded embroidery on the jacket. $395. Moss roses bedded in the brown lace mantilla. $45. Both, Hattie Carnegie.





Try a colour twist

...perhaps "that scarf" designed, about fifteen years ago, by Charles James, in circulation ever since. Bias circles of taffeta or satin in a hundred colours, to wear a hundred ways. $45. Carson Pirie Scott. Navy-blue rayon crêpe two-piece dress. $90. By Joseph Halpert. At Altman. The navy-blue Milan bonnet with taffeta chou, $38. Mme. Andrée.

Pale hands, pale hat

Chamois colour, especially this spring. 1948's version of the traditional fresh spring fragility. *Above:* Fuchs doeskin gloves. $9; Altman. Chamois-coloured straw hat, black rimmed. $55. By Irene. Prim suit, of black Juilliard worsted. $135. Both, Gunther. Calf bag, $30, plus tax; Bienen-Davis. Bergdorf Goodman.

HERBERT MATTER

Noticeable handbag

Try an isolated prick of noticeable green against navy blue, black, and all this spring's "naturals."

Example: the elongated snakeskin handbag above. $50, plus tax. By Josef. Bergdorf Goodman. Close-buttoned suit of navy-blue Juilliard worsted, plus the timeless "a touch of white at the throat." $155. Saks Fifth Avenue. White piqué gloves.

Make a habit of blues. . .

infallible magnet to a man in love. Here, footnote to sapphire—pale blue crêpe slippers. I. Miller. About $26.

Sapphire rayon taffeta evening dress. $90. By Mollie Parnis. Pseudo pearls, La Tausca. $20, plus tax. Both, Bonwit Teller.

HERBERT MATTER

The shoe the key to 1948 fashion establishments:

THE 12 TO 14-INCH DAY SKIRT

THE INDENTED, NATURAL WAIST

THE NATURAL, GENTLE SHOULDER

THE ROUNDED, NATURAL HIP-LINE

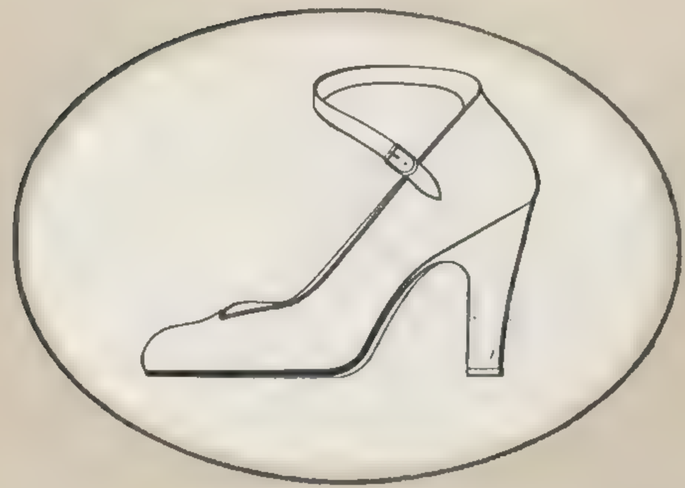
plus: the delicate-shoe-with-a-heel

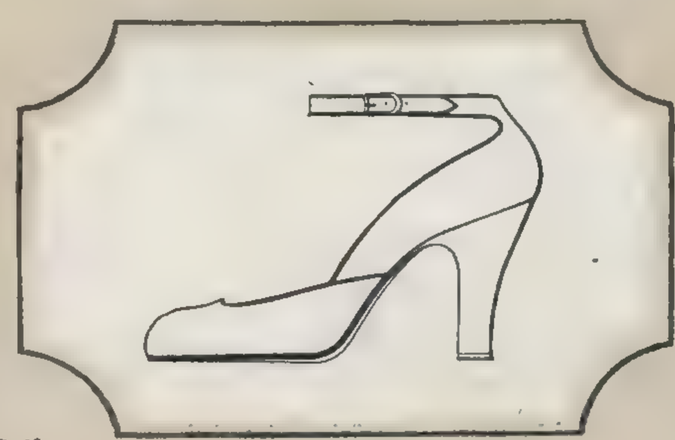
Fashion is a series of sequences, as we have been seeing again these past months; beautiful, logical sequences which, when followed, make a beautiful, eye-pleasing result. (As long ago as May, 1946, Vogue showed the incoming longer skirts with higher heels.) Many women who liked the new look of longer skirts ignored the corollary of the higher heel. Others who were pleased to accent a small, natural waist, rounded hip line, overlooked the sound design-sequence of a gentled shoulder. But as the mists of newness clear away, the distortions disappear; distortions such as the mistaken coupling of football shoulder with padded hip line *and* a voluminous skirt (worn, unfortunately, with a ballet shoe). And out of the misconceptions and hesitancies of the past year the whole lovely shape of a new fashion era begins to be clearly seen. The shape that is, we believe, a *Fashion Establishment*, with a pleasant life-expectancy. Women are learning that it is not the length of skirt alone that is the newness in fashion; are learning to look at design as a whole; how to choose among the wide and the narrow, the exaggerated and the natural, each for herself. It is a stimulating kind of self-discovery. For it, we recommend that you give firm part of your consideration to the shoe, the shoe that gives balance to the whole picture. For all except beach and fireside costumes, it is the shoe with a certain amount of heel...enough to give a feeling of delicacy, to lengthen the line from hem to floor. And we suggest a consultation between a full-length mirror, your own eye, and the eye of the Gentleman Who Cares How You Look, to decide which skirt length, which heel height, which silhouette is specifically right for you.

THE SHELL SHOE. Newest *form* of shoe, flattering to a pretty foot: a shell scooped out to make a shallow covering for just the edges of the foot. Shoe *and* stocking must be fitted with care. (Page 190.)
THE SHAPED LOUIS HEEL. Brought back for its delicacy, the incurving Louis heel is made in three heights: mid-high, taller, tallest; is always pointed up by a slender toe. (Page 191.)
THE T-STRAP SHOE. Kinder cut for the less-slim ankle, an old favourite returned, welcomed back as an important part of the new strapped-shoe look. (Page 192.)
THE MID-HEEL. In every well-balanced shoe wardrobe, one pair of shoes with mid-high heels, made to look delicate, walk firmly. (Page 193.)
THE GREEN SHOE. Freshest new colour applied to shoes; best worn with a costume in muted tones. Here: green alligator shoe by Van Arden. About $36. Lord & Taylor.
THE BEIGE SHOE. Nice note, but needs to be struck exactly right. Best when it retains a conservative air; prettiest when worn with other beiges, or as the single taffy tone worn with all-white. (Page 195.)

On the next 8 pages—costumes with key shoes

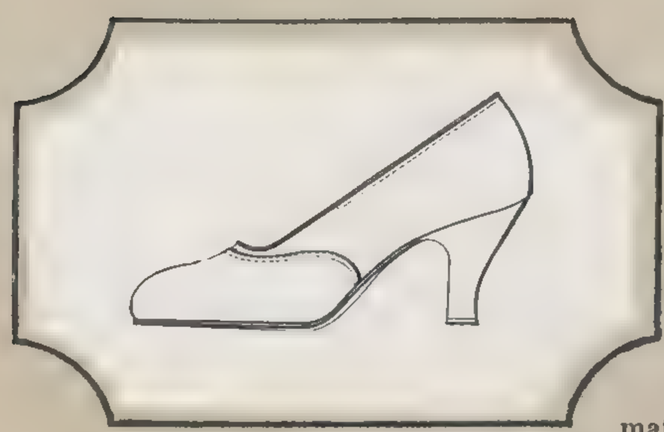
WITH LATE-DAY TAFFETA, A SHELL OF SHOE

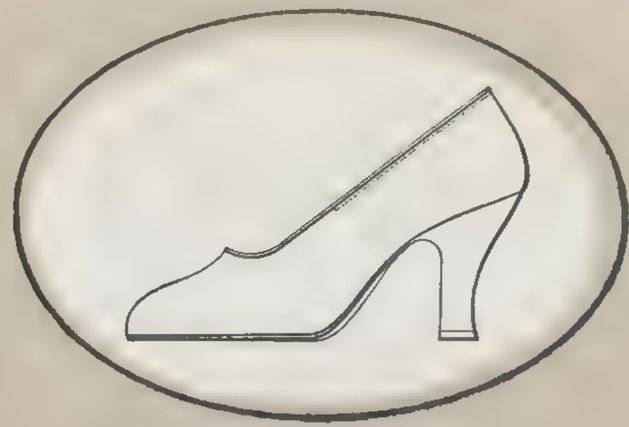




The dress. Hushed plaid in a rustling material: grey rayon taffeta. Full skirt, garden-party length. By Ceil Chapman. About $55. Rosette Pennington; I. Magnin. *The shoes. Left,* a black patent leather shell scooped out to form a low V-line; asymmetrically strapped. By Newton Elkin, $23. Lord and Taylor; Bonwit Teller, Phila. *Centre,* black suède shell, cut low at sides and toe; ankle-strapped. By Evins, $33. I. Miller; I. Magnin. *Right,* a calf shell, crossed lightly with straps; thin heel. $22. At Andrew Geller; J .W. Robinson.

WITH A SOFT CLASSIC SUIT, A LOUIS HEEL





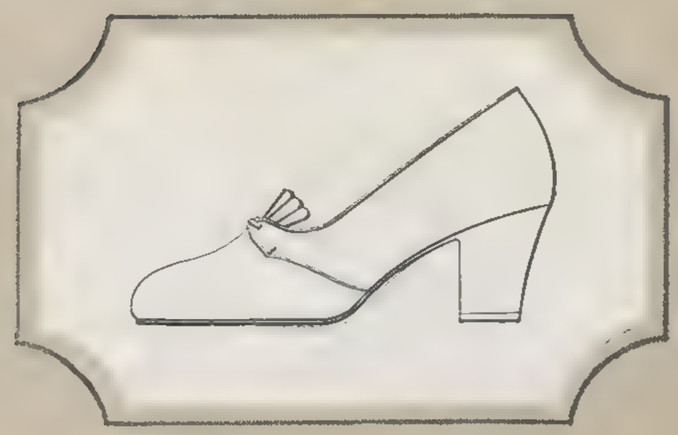
RIEGER

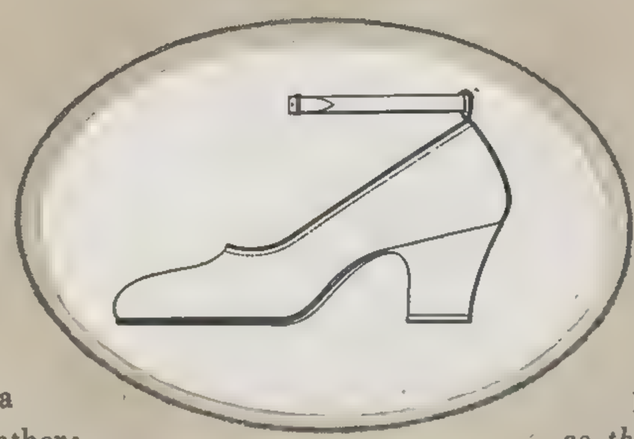
The suit. Pretty-lady silhouette against the grain of a thin men's-wear worsted. Black-and-white material, by Ducharne. At Hattie Carnegie; Nan Duskin.
The shoes. Three versions of the incoming, in-curving Louis heel.
Left, patent leather shoes; baby Louis heel. By Mademoiselle, $15. Lord & Taylor; Marshall Field. *Centre,* brown calf, mid-high heel; by Van Arden. About $28. Lord & Taylor. *Right,* high Louis heel; suède or patent leather, $23. I. Miller; I. Magnin.

WITH A NEW SOFT DAY DRESS, THE NEW T-STRAP SHOE

The dress, navy-blue rayon crêpe with a petticoat of rayon taffeta. By Larry Aldrich. $50. Bonwit Teller. Carson Pirie Scott. *The shoes, left,* skeletal strap, covered toe, uncovered heel. In suède and colours of calf. Urbanite, $29. Altman. *Above,* T-strap shaped to form two bared wings. Made in black, brown, blue suède. $35. At Delman. *Right,* closed toe, sling-held heel. In gilt-piped black suède. By Customcraft. $28. At Milgrim; A. Harris.

WITH A CITY COUNTRY SUIT, A MID-HIGH HEEL

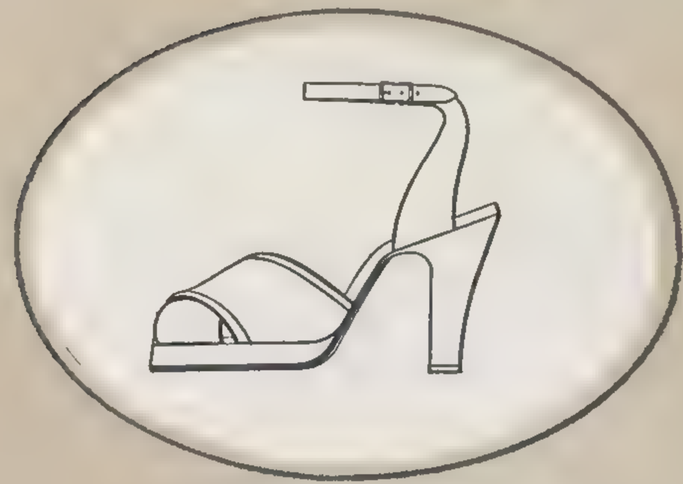


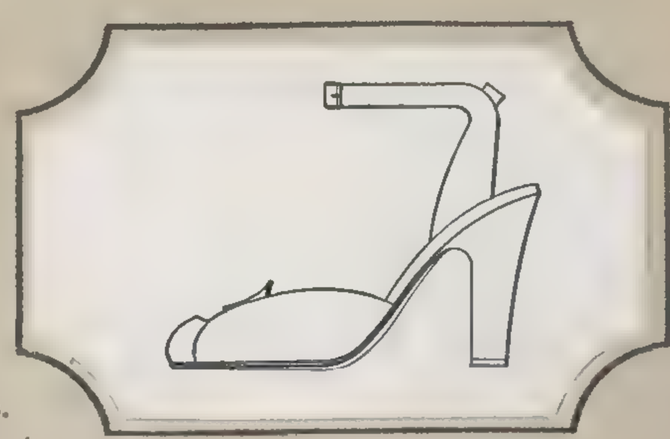


RIEGER

The suit, Norfolk jacket whose stitched-down pleats are carried on, in the skirt. In oyster-white worsted, with a black calf belt. By Davidow, $110. At Gunther; Joseph Horne. *The shoes:* all walk the city-country gamut. *Left,* suède walking shoe with a flick of fan-pleats across the instep, a capsule heel, $35. Frank Bros. *Centre,* bracelet-strapped walking opera pump with a shaped, mid-high heel, forecast as *the* young heel-shape. In suède and red leather, by DeLiso Debs, $15. Bonwit Teller. *Right,* suède opera pump with a delicate-*looking* heel. $22. From I. Miller.

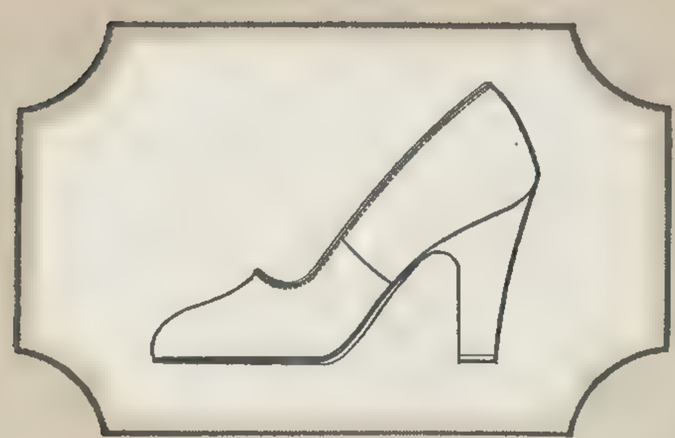
WITH A MUTED TONE, A GREEN SHOE

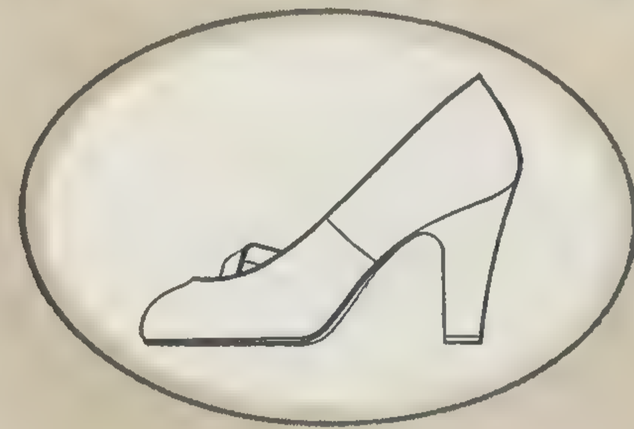




The coat. Dove grey wool with a flutter of fullness in back. By Kraus, $195, at Saks Fifth; Neiman-Marcus. *The shoes.* Fresh note: grass green. *Left,* the long-liked platform sandal, now in green suède. $28. At Delman. *Centre,* thin coating of colour—a sandal of green calf. Closed toe, sling heel, ankle strap. By La Valle, $24. Altman; Garfinckel's. *Right,* opera pump with three points to make: the triangular-shaped toe; the slender heel; the colour, green. By Penaljo, about $13. Franklin Simon; Frederick & Nelson.

WITH A BEIGE COSTUME, A BEIGE SHOE





RIEGER

The suit. Beige silk Shantung with a flaring skirt, a flaring peplum. By Mildred O'Quinn, $170. Saks Fifth Avenue; Harzfeld's. *The shoes.* Beige, to make the costume a run of one tone. *Left,* classic kid opera pump, by Twenty-Ones. $11. J. P. Allen. *Centre,* beige suède with a brown calf-piped strap buttoning diagonally across the instep. $23. Saks Fifth Avenue. *Right,* beige suède opera pump made by Vitality, $12. Ready in April. Saks 34th Street.

Gandhi, wearing a beloved straw hat and resting in front of the rose-coloured pavilion of Birla House. It was from this pavilion that he held his prayer meetings. A few feet from here, on January 30th, he was killed.

GANDHI

"If you must kill, kill me." He enunciated the words deliberately in his thin, low voice. And India obeyed—too literally, this time—the words of Gandhi. He was, in the truest meaning of the word, the father of a nation, and for millions, not only the voice and hand that guided their destinies, but a gentle human influence permeating every phase of their daily lives. He was available to everyone, whatever his creed or nationality. Thousands attended his evening prayer meetings, their faces like an adoring frieze. To his prayer meetings, mothers brought their whole families. Often Mahatma's frail voice paused in the delivery of his daily message while a mother tried to quieten a crying child. In spite of the urging of those around him for some kind of control of the public admitted to prayer meetings, he had consistently refused, saying: "I shall die only when it is God's will." Physically, Gandhi was a small, thin, old man with the rosy smooth skin of a baby, large bony hands that made calm, peaceful gestures, eyes full of humour. It was impossible to speak with him for even a few minutes and not feel the immensity of the man and the spiritual force that emanated from him, a force so potent and tangible that one felt as if it touched one like a bird's wing.

Nada Patcévitch, of Vogue's editorial staff, and Constantin Joffé, a Vogue staff photographer, are in India on assignment. She sent these impressions; he, these photographs.

MOHANDAS K. GANDHI, INDIA'S GREAT SAINT,

WITH FAMILY AND FOLLOWERS

A very rare (and recent) colour photograph by Vogue's Constantin Joffé

MORE THAN MANNERS

An excerpt from the forthcoming Vogue Book of Etiquette

BY MILLICENT FENWICK

ETIQUETTE is an important subject because it is concerned with human beings and their relations to one another. It is a system devised for the complex business of living in a community. Like life and people, it is full of paradoxes. Etiquette is based on tradition, and yet it can change. Its ramifications are trivialities, but its roots are in great principles. It is part of the web of customs, beliefs, laws, and morals which sustains and restrains every society of men.

When we apply this definition to ourselves, we can understand the changes etiquette has undergone. The origin of the word *etiquette* was supposedly the "ticket" of entrance to court ceremonies in France, on which rules of court behaviour were written; and for us, the primary point of etiquette is still human relations. But now almost every degree of relationship is included in its scope. Reaching out beyond this field, it is now concerned with inanimate objects and ways of handling them—silver, glass, writing paper, and many more. Beyond this, it prescribes the procedure of family events such as weddings and christenings. And, in minute detail, it covers the smallest technicalities, such as how to address a letter or eat an artichoke.

Etiquette is a big subject but it is no secret. And this is significant of the revolutionary change in its character. In the last twenty years, particularly in America, etiquette has become less arbitrary and more democratic because it has discarded the old source of its authority and taken on a new one. The old sanction for its rules was "The inner circle—or the best people—behave this way." Its new standards of behaviour are based on what millions of people have accepted as right or wrong. There is no longer any question of admission "by ticket only"—it is a forum for citizens, open to anyone who cares about the amenities of living. Good behaviour is everybody's business, and good taste can be everyone's goal.

The simplest proofs of this change are its casualty list. Pretentiousness, which was once considered quite understandable, is now laughable—if not pathetic. Condescension has disappeared. And *noblesse oblige,* which might have been translated "Aristocrats acknowledge the responsibilities of privilege," now reads "Citizens accept the responsibilities of freedom." These are the general outlines of the change.

A more specific example is the matter of entertaining. Earlier etiquette treated entertaining as a solemn business, an opportunity to show off the family position. "You have to have footmen," it hinted, "otherwise you'll look like nobodies—and if you haven't, don't entertain." Later, it stressed the smartly dressed maid, complete with cap and buckled shoes, inferring that this figure was one no hostess could do without. The present attitude, as far as help of any kind is concerned, is "the more the merrier, as a matter of convenience. But better no service than service for show." The contemporary spirit—of which this is just one example—is liberated from much of the burden of what used to be called "keeping up." It is much more honest and simple than it was.

This new spirit has suddenly become apparent, but it has been forming for many years. All changes in behaviour come slowly, through great shifts in economic conditions or through education and a change of heart. What we do is directly linked to what we believe. And it is interesting to find the roots of etiquette and behaviour in ethics and religion. In this country, a man can not beat a dog unmercifully without public disapproval, and this small fact can be traced back—through laws against cruelty to animals and all the more important laws for the protection of the helpless—to its origin in religion.

From the same source comes the principle that kindness and good will are more admirable than strength and courage—or even justice. The strong are admired when they protect the weak and our society has very definite rules of etiquette to support this view. The simplest examples are the conventions which convey the attitude of protection, respect, and deference that a man is expected to show toward a woman. This is so deeply ingrained in our customs and point of view that we think it quite natural that men should take off their hats to women, or walk on the outer, less protected side of the pavement. In other societies, where customs rest on different principles, such actions and such attitudes would be considered most eccentric. A great deal is summed up in the small fact that, in such countries, public opinion finds it quite natural that a man should ride comfortably down the road while his wife trudges along, heavily laden, in the dust behind him.

Any change in customs as basic as these takes generations to accomplish, and must come about by general consent. Even a superficial study of history shows the futility of past efforts to make a lasting change in manners by an act of will or authority. The French revolutionists tried it, but it is significant that, although they were able to destroy the stability of the monarchical system, they were unable to make the French people call each other "Citizen" instead of "Monsieur" for more than a short time. (Professor William Sumner, the great Yale sociologist, once wrote, "This is the last and greatest lesson of the revolution: it is impossible to abolish the mores and to replace them by new ones ra- *(Continued on page 236)*

THROUGH THE LOOKING GLASS... IN HAITI

"What have life and love and work for me?" is not a cry one hears in Haiti

BY WILLIAM A. KRAUSS

FEW journeys begin where they appear to begin, and none, of course, starts with the dropping of lines at an oceanside quay, the gunning of engines in an airport. Origins of whatever kind—of man, of love, of a voyage—are obscure; none knows what forces dark or gay move one man to the mountains, another irresistibly to the sea. Perhaps sometimes the blood remembers what the mind forgets. A child starts up in the night, full awake, and says into silence, "I'll go, one day, to look at Venice." Why? Where is the beginning?

But when I travelled this year to the outports of Haiti—to Jérémie, Jacmel, and Aux Cayes, the seacoast towns with the lyrical names—I knew, as it happened, the moment of birth and I knew, too, the cradle. This was, for me, one of the rare clear instances.

The date was November 9, 1938; the place a ship at sea, a few miles north of Puerto Rico. I had finished dinner. I had climbed to the upper deck. Here, in darkness, the isolation was like a cooling shower. I slipped into it gratefully, almost unaware that just below me there still existed the glare and clamour of the dining saloon. San Juan, behind us, had merged in the night with sea and sky, and I could not tell whether the last small point of illumination was a lamp in the harbour or a star burning over the mountains. After a while the new passenger—an Englishman who lived, I had heard, for part of each year in the British Virgins—came along the deck and sat beside me.

"Good dinner," he said. "Wonderful veal.... As everyone," he added, "knows [though I didn't know it], the principal inconvenience of living in the West Indies is the lack of good fresh meat." It devolved upon me to nod. "What kind of meats do you eat in your island?" I asked. "Chicken, I suppose?"

"Precisely," he said. "There's hardly such a thing as beef, you know, and the pork is simply impossible. Tastes like boot leather. But the crowning horror, where I live, is that even the chickens are no damned good. Quite hopeless; a wizened, muscular lot."

He shifted in his deck chair, bracing his elbows on the wooden arms and swinging his hips like a man on parallel bars. Then he asked if I had an American cigarette. His were all Hollywoods, he explained, and he detested them. Someone had given them to him in Trujillo City.

Starlight shimmered now over all the sea, and the mountains of Puerto Rico were gone from sight. Then the Englishman said, "Why don't you go to Haiti? I mean the smaller towns, the outports, away from Port-au-Prince. Almost no white people in those places, you know. Jolly little bustle of the advertising-johnny's brand of civilization, I can assure you."

"I'll think about it," I said.

And I thought about it. And this year, thanks to the Englishman whose name and face I have forgotten, I went to the Black Republic—to Jérémie, to Jacmel, to Aux Cayes; towns where blue water laps as a metronome to set the tempo of each day....

The approach to Jérémie is by sea. This white-walled place of ten thousand people has always been and is now abruptly severed from the world, standing as a lonely sentinel near the tip of Haiti's long southwest peninsula. The sea route is its life-line, for mountains rise as armour behind the town. It seems unlikely that capital will ever be found to meet the enormous cost of hacking an all-weather road around those violent summits.

The sun was going about the business of setting as we passed the islands called Cayemites, and the town, in evening light, assumed a tawny harmony against the dark green curtain of hills. The swell in the harbour ran high; but we backed and filled and got alongside the stubby wharf, where, in the lee, we found a measure of shelter.

"It's going to rain," the skipper said.

"We'll chance it."

There was a club called Nirvana; we needed a drink after the pummelling at sea, something of rum to settle the stomach. Then the rain started.

"What do you do in Jérémie when it rains?" I asked the barman.

"We go to the movies," he said.

"The advertising-johnny's brand of civilization," Margaret said.

I shrugged. "The barman is a sophisticate. He represents one-tenth of one per cent of the population."

"We can't just sit here," Margaret said. "It's stuffy. Let's look at this movie."

Along an uneven arcade that made me think of Vera Cruz, we mounted a slight rise and turned away from the waterfront. There was a park, and also a bandstand, deserted in the rain. But across the way loud *meringue* music surged from the open doors of a second-story room, and we detected behind the balcony a crush of dancing men and women. They were shuffling a kind of fox trot and appeared to be extraordinarily gay.

The theatre was named Paramount.

At a grilled window we paid one gourde—twenty cents U.S.—each and marched down an aisle and seated ourselves on backless wooden benches just as a cartoon-film ended and the lights flashed on. The Paramount was a rectangular box of a building, distinguished by a handsome curved balcony with intricately carved stanchions. It appeared that the *élite* of Jérémie occupied the balcony seats. (The *élite*, the moneyed class, is, in most of Haiti, *(Continued on page 255)*

Right: HENRY FONDA IN "MISTER ROBERTS" As the Navy lieutenant with the low boiling point of emotion, who dragged out months on the *U.S.S. Reluctant*, Fonda has returned to the stage after eleven years in a play that will run on like time. Bold, funny, painfully perceptive, and unmistakably authentic in character, this play is Thomas Heggen's semi-classic war novel, *Mister Roberts*, dramatized by Heggen and Joshua Logan, who has directed it with fine stitches. Like Mister Roberts and Mr. Heggen, Mr. Fonda was in the Navy, Pacific Theatre.

Headliners

Below: BENJAMIN BRITTEN, COMPOSER OF "PETER GRIMES" Undoubtedly the best-known young composer of opera is this English artist whose English tragedy had its Metropolitan Opera première on February 12th, with Frederick Jagel creating the rôle here of Peter, the Suffolk fisherman. Intricately difficult, the music has a wild brilliance, a tension inventive and compelling. (Vogue, Sept. 15, 1946.) An article on Britten by Edward Sackville-West is on page 240.

FRANCES MCLAUGHLIN

Opposite: HAROLD LANG, NANCY WALKER IN "LOOK, MA, I'M DANCIN'" This fresh burst of ballet burlesque, a musical comedy of a troupe on tour, has established these two young players. With extraordinary ballet powers, Lang dances in a dozen styles, all with virility, with puff-ball leaps. It is years since Broadway has brought up a true comedienne; Nancy Walker is that. Low-down and funny, she rarely throws away a line; she just lets it drop. In this photograph she is the seductive come-on in one of Jerome Robbins' fantasy ballets. With her loping, Groucho Marx stride, her long blond hair, her slightly sullen expression, her masculine boldness of gesture, she seems, occasionally, like a female impersonator.

BLUMENFELD

CHURCH ART

NEW PROMISE AND PAST GLORY...

BY EDWARD SACKVILLE-WEST

THE characteristic element of Christian ecclesiastical art is the jewel, cut and set so as to reflect, or transmit, light. In the womb-like darkness of Byzantine churches, the mosaic figures—Christ, Virgin, or saint, robed and haloed in gold, ruby, emerald, and sapphire—store and restore the fitful, protected gleams of the catacomb. Later on, the implacable enigma of the Byzantine church gave way, in Western Europe, to a form of architecture which gradually allowed more and more daylight to enter the precincts, and the jewels accordingly became larger—became the windows of the Gothic period, which still retained, until a late date, the refulgent quality of mosaic.

Meanwhile the objects of devotional use—statuettes, pictures, crucifixes, monstrances, candlesticks—continued to display the hieratic bedizenment typical of the Byzantine tradition. It is not merely that Christian man was moved to show his love and reverence for the divine essence by encrusting its images with all he possessed of the most precious —gold, silver and gems; the preposterous, the "impossible" quality of these objects, their very unwieldiness and inappropriateness to human use, removed them efficiently to that precise distance where the nature of everything is perceived as symbolic. From the earliest Russian icons to the images of the present-day Spanish church, the sacred character of godhead is guaranteed, not only by the stylized presentation of human features, but by the fortress of decoration which precedes them in our view. Thus the head and hands of Mary and of Her Child peep through the changeless habiliments of divinity as naturally—or unnaturally—as our own through the holes in the "fancy dress" canvas of a mountebank portraitist.

It needs no emphasis that, from the decline of the Roman Empire to the Renaissance, patronage of the arts was almost exclusively confined to the rising church. Since man can never imagine God as other than the perfection of his own aspirations, the art which is required to express and serve Him does not differ as completely as might be *(Continued on page 238)*

THE MADONNA AND CHILD by HENRY MOORE

NEW CHURCH ART IN ENGLAND

Three of England's most brilliant modern artists were commissioned recently to create works of art for St. Matthew's Church in Northampton. Henry Moore sculptured "The Madonna and Child" (*left*); Graham Sutherland painted "The Crucifixion" (*opposite*); and Benjamin Britten composed a shining cantata, *Rejoice in the Lamb*. Of these works Edward Sackville-West has written: "All three are proof (and proof was needed) that artists are still capable of expressing the nobility (Moore), the perennial freshness (Britten), and the agonized humanity (Sutherland), of the Christian ideal. None of these works is a pastiche: the idiom...is distinctly of today. Henry Moore has concentrated on the monumental serenity of the peasant mother whose gaze is freed from anxiety over her child because with her hand alone she can feel that he is safe. In Sutherland's 'The Crucifixion' all safety is banished, not only by the overt portrayal of death and extremity, but by the mysterious symbolism implicit in the colours and forms. In the upper part of the picture the top of the artist's easel has become the Cross...the background has the depth and sombre luridness of interstellar space."

THE CRUCIFIXION by GRAHAM SUTHERLAND

MOSAIC, a detail, by LÉGER

SAINT VERONICA, a window by ROUAULT

SAINT FRANCIS de SALES by BONNARD

THE GARDEN OF EDEN a tapestry by LURÇAT

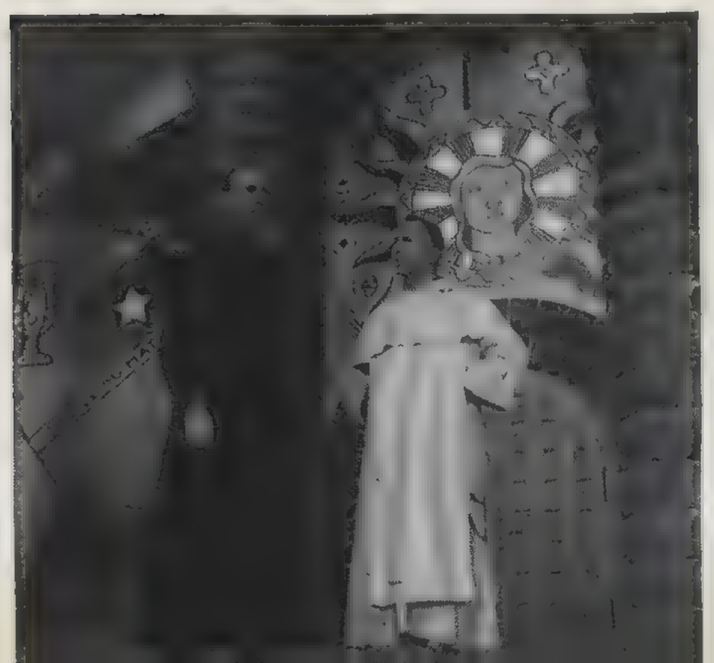
PRELIMINARY SKETCH for the MOSAICS by LÉGER

THE CHURCH at ASSY

MOSAIC by LÉGER . . . a detail

NEW CHURCH ART IN FRANCE

A church "living and belonging to our times" is the new church of *Notre Dame de Toute Grâce* (*opposite*) in Assy, a tuberculosis centre high in the French Alps. This church was planned by two men, Canon Jean Devémy, chaplain of the Assy sanatoriums (*left*, with the Reverend Father Cette, abbé of *Notre Dame*) and Father Marie Alain Couturier, the Paris art connoisseur, who selected most of the artists. From a distance the granite-grey church, designed by the architect Maurice Novarina, looks like a mountain chalet, but its façade shines with Léger's "Virgin" and Her symbols done in mosaics. Besides Léger, the roster of famous French artists who share in the decoration of the church includes Bonnard, Lurçat, and Rouault, who is doing four stained glass windows; Lipchitz, who is doing a sculptured Madonna; Derain, a painting of St. Dominic; and Braque, a group of bas-reliefs. All seven are involved in this project of modern church art.



ALL PHOTOS DES RUSSELL NEPO

Narrow and new

Above: Narrow skirts are new anew, in balance with a nip-and-curve jacket. This case, by Wilson Folmar, with a close-gored skirt; in navy blue and checks. Worn with a chin-tied beret. Both made to order at Jay Thorpe.

In matters of fine-drawn, deft precision, no skirt shape can better the narrow skirt. It is staying fashion; takes on news now with a curved jacket, minute waist, added length. Exact examples with the quiet beauties of navy blue: these two trimmed-down suits designed by Leslie Morris. *Left:* blue wool with white piqué. *Right:* black-braided blue, white crocheted blouse. Both worn with white piqué hats. All made to order at Bergdorf Goodman.

JOE CARTER HAS A HOLIDAY

Packing for Bermuda; and a free weekday in New York

BY THOMAS W. PHIPPS

It's after dinner of a wet Wednesday evening when Joe Carter, a young lawyer, humming slightly off key—a sure sign he's at the top of his form—lets himself into his small bachelor apartment in the East Fifties.

Less than three hours ago, in appreciation of a rather tedious piece of work he had just completed, his office had given him a totally unexpected bonus and, most welcome of all, a five-day leave. His decision to fly to Bermuda was made on the spur of the moment and now, here he is, home early, waiting for final word on his reservation and about to start his packing.

He throws his hat and coat on a chair in the small hall and, without bothering to turn on the light either there or in the living room (like most bachelors, Joe has no head for cosiness), he hurries into the bedroom. His whisky sours at the club, added to his excitement at the coming trip, make him a touch indecisive and he stands in the middle of the room not knowing where to start.

His quick glance around reveals that Mary Lou, his part-time maid, has, as usual, done an irritating thing. In the year and a half Joe has had her he has never once come home to a perfect apartment. There is always either a duster in the middle of the floor, the bathroom light on, a half eaten apple on top of the radio—this time it's his bedroom slippers in the wastepaper basket.

With a tolerant smile Joe retrieves them and then, finding himself by his clothes closet, decides to look for some of last summer's linen trousers. Tucked away behind his tail coat (too small) and a very old suit of plus-fours, a hand-down from his father, he discovers three hangers of light-weight trousers.

He lays them out on the bed. Three white duck, two blue linen, one faded pair of red sailcloth with a large patch in the seat (his favourite), and two pairs of khaki shorts bought in Bermuda on his last trip there, twelve years ago. He decides on a pair of shorts, one blue linen and, of course, the red sailcloth trousers. For a belt he takes an old blue and white striped tie.

Joe has never been much on fancy sport shirts—they are too closely related to the hand-painted tie family for him—so out of his shirt drawer he picks two red tablecloth checked cotton shirts, one yellow linen, and two light wool navy-blue ones, bought at Izod's in London, well before the war. To these, he adds five white button-down-collar Brooks' shirts—good for day or night.

He puts the shirts on the bed beside the trousers and then goes for his shoes. A pair of highly polished, tightly treed Norwegian slippers (Joe stubbornly refuses to call them "loafers"), some tennis shoes—they'll do for golf, too—a pair of evening pumps, and a pair of half-brogued Peal shoes he'll wear on the plane. The shoes go on the bed, too.

Joe stops for a cigarette. The smoke in his throat calls for a long Scotch and water (in one of the king-size glasses he got for Christmas), which in turn calls for some quiet piano records on the Victrola —Emile Petti's melodies of the thirties.

And now it's socks and ties and handkerchiefs.

Ribbed grey socks for travel and the evenings he doesn't dress, a couple of pairs of ribbed black silk ones, white ribbed and yellow ribbed for day—not ankle-length ones either, but decent, self-respecting socks! A couple of washable print bow ties, a solid navy-blue and a fresh-looking, rather large grey and white check. Handkerchiefs—thin white linen—and three brightly coloured bandannas that can be used as scarfs with the sport shirts at night.

Two pairs of cool cotton pyjamas, an easy to pack silk dressing gown, shorts—Joe's no undershirt man—and a tan round-necked Brooks' sweater.

And then Joe remembers, with sudden pleasure—swimming trunks! He listens, a little smugly, to the March rain beating against the window and digs down into a bottom drawer. After a moment, sorting through some old army shirts, a torn windbreaker, a rather ratty looking queue, a hangover from a Beaux Arts Ball of a million years ago, he comes up with a pair of dark blue trunks, cut like regular shorts—not wristwarmers! Luckily, no moth has done any indiscriminate nibbling—so onto the bed with them.

Joe takes a quick look at his suits and decides to travel in a medium-weight grey flannel. He picks, for packing, a very dark blue blazer, no oars or emblems, just plain, and a light-weight dinner jacket.

Out in the hall closet he finds his old army Val-pack. It is slightly beaten-up looking—most of its life has been spent in C-54's and the backs of open jeeps—but it is still, to Joe, the most practical bit of luggage he has ever owned.

On the way back through the living room, his humming loud and, by now, almost incredibly sour, the telephone rings. With a gay, lighthearted step Joe jigs over to it. A deep, over-warm voice says hello. It is Courtney S. Maitland, senior partner in Joe's law firm. As the rich voice purrs on, Joe's face falls. The five-day leave is cut in half—"It's the pressure of business. Carter, you do understand, don't you?"

"Sure—sure, Mr. Maitland. I understand."

The telephone clicks. Joe looks at the Val-pack. Slowly he takes it back to the hall. In the bedroom he sees the summer clothes. The rain is beating loudly now. Joe picks up his glass. For a moment he hesitates, seeing at the bottom of it the cloudless Bermuda sky, the hot sun, the inviting white of Elbow beach. Then, with a shrug, he drinks deeply.

Next morning Joe enjoys the luxury of a late sleep. Around ten he hears Mary Lou in the living *(Continued on page 258)*

CECIL BEATON

MR. and MRS. ALFRED de LIAGRE, junior

THE NOTED PRODUCER, AND HIS WIFE, THE ACTRESS MARY HOWARD

Mr. and Mrs. de Liagre have a large, various share of theatrical talents. Of his many productions he is best remembered for *The Voice of the Turtle,* plans a new play this spring. She is the former Mary Howard of the stage, has a beautiful Hellenic profile, fine warm colouring; wears here a brief evening cape of silk satin. Saks Fifth. Jewels: Van Cleef & Arpels.

CECIL BEATON

COUNT and COUNTESS CORTI

ITALIAN VISITORS, PHOTOGRAPHED IN NEW YORK

Count and Countess Corti became legend names of the Italian underground during the war. Now they travel widely, lately have been in Palm Beach. Countess Corti, the former Duchess Mita Colonna di Cesaro, has strong, memorable beauty; dresses, with fine selection, in clothes from many lands; wears here a small jewel of an evening coat. By Monte-Sano in silk satin. Bonwit Teller.

CECIL BEATON

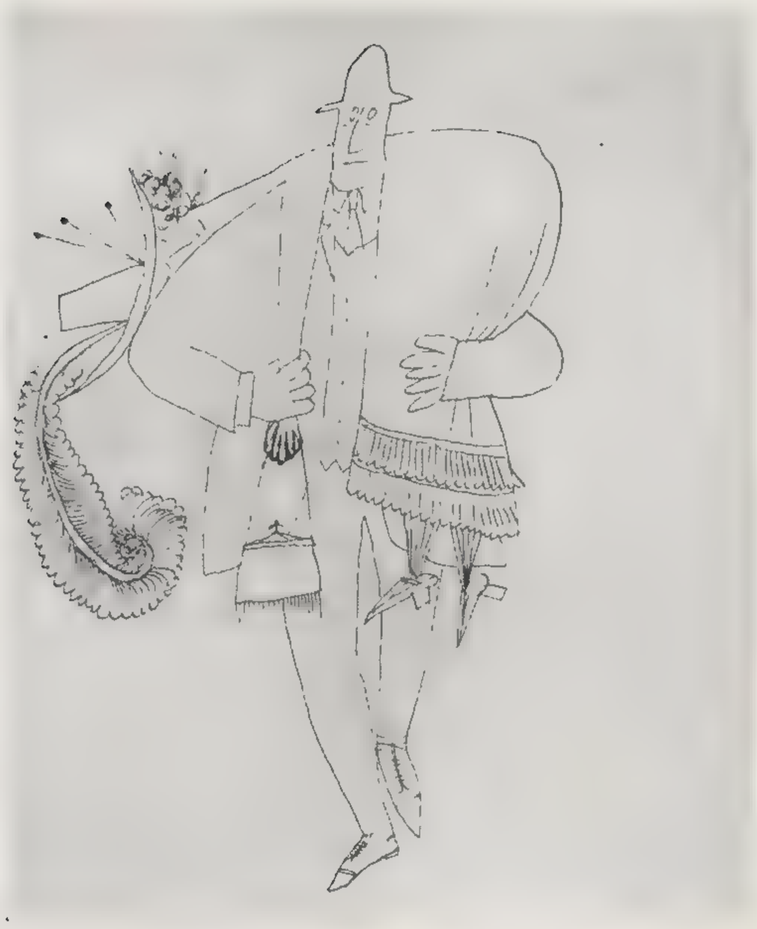
MISS ALIDA VALLI

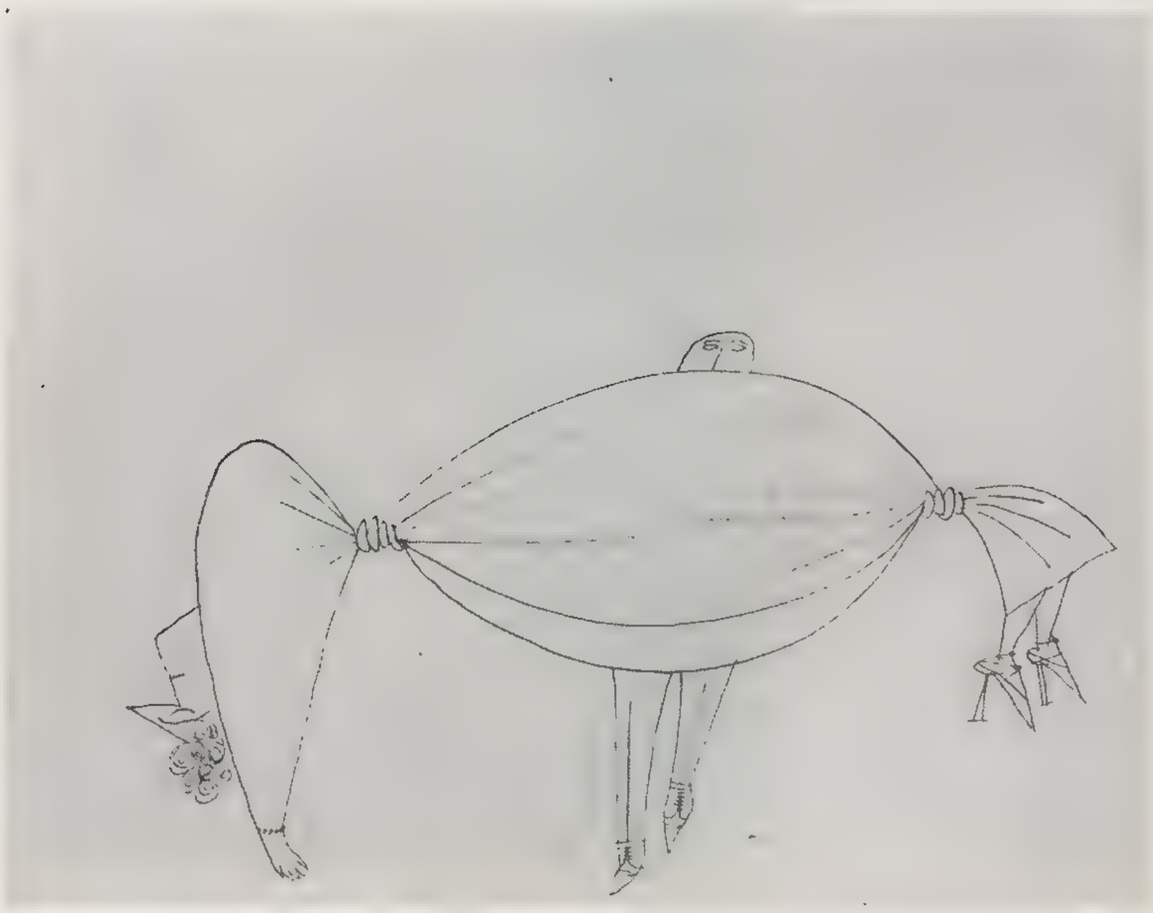
ONE OF ITALY'S TOP SCREEN ACTRESSES, NOW IN HOLLYWOOD

Alida Valli, unmodified Valli to the screen, is an Italian actress of great natural charm. She has a full-fledged beauty which was somehow transfixed into a dry inscrutable glaze for *The Paradine Case.* She is photographed here as her own lovely self in Hattie Carnegie's golden beige afternoon coat: wide, loose duster of silk and worsted, near-ankle length. I. Magnin; Garfinckel's.

Man's burden

Theme with variations (slight);
by Steinberg,
an artist gently lethal





Charles James designs

Charles James, who has a tall reputation for his signal and imaginative designs, has shown his collections in France and England as well as in New York. He takes a large interest in the development of original American design; dresses some of the most distinguished women in this country. He works now in New York on the same basis as the French couture. That is: he makes a collection of models, repeats them for certain of his own customers, and sells them, as models, to a few leading stores across the country—to copy or use as they wish. *Above:* Charles James's beautiful evening dresses are unmistakable—his rare, combined colours and cloths; his figure-defining folds. This: apricot silk faille, eggplant satin over an edge of black velvet. At The Fashion. *Opposite:* The inimitable James cut shapes a suit jacket of black faille, the sleeves curve out from modest shoulders, curve in towards the wrists. James's black faille hat, taken from a Yugoslavian cap. Both, Lord & Taylor.

CECIL BEATON

Vogue Designs for Dressmaking

Plans in blue and white

Old tradition, unbeatable tradition—navy blue and white in spring: as right and restrained as your classic slip-on gloves, as new as the season's silhouette. Make (or have made) your version with the emphasis on fit, on fine material, on the immaculate, perpetually re-freshened white. Thereby hangs the whole effect. On these pages: a suit, a dress, with pearl-y buttons; worn, simply, with further blue and white, slender opera pumps. *Above:* Suit with a circular skirt—to wear swinging over a stiff bright petticoat. The jacket is fitted, has a slight peplum. Made in sheer wool with white linen collar and cuffs. Skirt, Design No. 6160. Jacket, No. 6402. *Opposite:* Very wide, very gathered skirt pulled tight with a cummerbund; the bodice has a small collar, overlaid with linen. Make it in fine wool from Design No. 423. (*For further details and sizes see page 261.*)

RUTLEDGE

For the loose (or wrapped) silhouette, a smallish sailor—forward.

For the barrel-skirted, narrow-shouldered costume a wide skimmer.

For the simplest, wrapped silhouette, a veil-draped, dipping hat.

Hat and silhouette

A good silhouette is either over-all, or not at all. It's the shadow you cast...your irrevocable and complete shape. Some women, in buying a hat, forget this; but if you want to look all of a piece, you can't isolate your head as an unrelated "thing" to be dressed and adorned independently. Lilly Daché proves this point nicely. For her current collection, she has shown her hats angled and proportioned to six new basic silhouettes. We show them here, not as the only possibilities, but to encourage experiments with your own new outlines this spring.

For the classic spring coat, a Daché version of a wide, slanting sailor.

For a hip-padded, mild-shoulder coat, a veiled, almost transparent hat.

For the Infanta silhouette, a sharply curved brim, nylon net chou.

MAKE-UP FOR DOVE GREY (opposite): This spring you'll probably wear grey, and, we can tell you in advance, a pink cast of make-up is best with it. Example: Lenthéric's "Confetti Pink" make-up. Grey rayon net evening dress, $175, by Jo Copeland. Saks Fifth; Rich's; Frost Bros. Diamonds and pearls, Gold & Silver Shop. Taken in Miss Copeland's bedroom, a play on greys, antique mirror, satinwood.

BALKIN

HORST

DOVE GREY AND A GENTLE COMPLEXION

RAWLINGS

PINKS IN WATER COLOUR

The colours of beauty have gentled—and the shade which tips your fingers seems prettiest, now, when it's pastel. To give pink its rarest value, Peggy Sage has created a new polish, "Sheer," with the transparency of a water colour. We say new, because the dyes and lacquer are recent laboratory perfections. But the *idea* of clear polish is really a revival (as who should know better than Miss Sage—she created the first nail lacquers, in 1916). Since the colour and texture are so pellucid, the moon and the tip of the nail must be left wide and white....There are other jewels in this enchanted pool. A gold and platinum shell-pin, studded with sapphires, tourmalines, and diamonds; Schlumberger. Branch coral, antique silver fish; Milton Schepps. Tortoise pin, paved with nephrites and rubies; Cartier. Diamond anchor; Á la Vieille Russie.

CORNELL

FLOWERS UNDER GLASS

We have gathered a cluster of flower essences for spring's wearing. Each is ready for plucking, ready to become the jaunty boutonniere of a new fashion. They are all, these fragrances, light, uncomplicated, and gay—like the promise of this season. *Above, left:* Houbigant's just-created "Lilac Time" is sweet and pervasive. *Right:* The hardy perennial, Coty's "Muguet des Bois," is as clear and cool as the real valley-lily. *Centre:* Corday's "Orchidée Bleue" is a rare and fragile scent that lingers long. *Below, left:* the warm and subtle fragrance that Leigh calls "Desert Flower." *Right:* Patou calls it "Joy," but it is really a sun-warmed rose, foiled by jasmine.

RUTLEDGE

New-shaped jacket: Russian broadtail

Year-round furs

Above: A most shapely jacket—fitted and belted and curved for wide skirts. It belongs to the city in any weather that's cool but less than bitter. It belongs to many evenings; could be worn from high luncheon on. Ritter design in Russian broadtail. Hudsons; Morgan's of Canada. Worn late-day with winging, side-set white felt cloche by Braagaard.

Cupped cape in mink

Persian lamb wrapper

The year-round fur is a cold-sheltering fur, a light little fur for balmy days, and a versatile fur with no time for storage. These are they—this spring's particular versions of furs you will wear soon over silk, next winter over the warmth of wool. *Above:* Round brief cape of demi-blue mink. *The* good shape and length for small waists and belling skirts. Wear it in wintertime over a fitted, dress-shape coat; wear it later over summer and southern evening clothes. Cape with rounding shoulders, rounding shape, by Julio Laffitte. Saks Fifth. *Left:* Wrapped-in jacket to appear any time of day and on through dinner, the theatre. Of this moment, for coming months: narrow little sleeves, melting shoulders. Fredrica design in Hammer Brand Persian lamb. Altman; Kaufmann's.

The basque-top dress; the torso snug, the collar lifting (for pearls or a scarf), the skirt full and gored, the waistline blandly self-belted. Navy-blue, of Stonecutter's new faille-like rayon.

A good $30 worth

Everybody's talking about inflationary prices. Only an ostrich could be silent. But that's why it's in the nature of a windfall to come across a collection of clothes like these. All good design, good fashion, reliable materials; all under thirty dollars. Here is a group from which you can choose a dress for any spring day. A coat-dress, perhaps, sharp-sheared to a bell shape, or a navy-blue suit-dress with its own piqué blouse, or a pretty dress which is just a dress-dress, in a print, a dark colour, a spring neutral. The general unpretentiousness of them is somehow reassuring, and fashion points—a flared cuff, a complicated collar—are handled in an almost offhand way. All the clothes on these pages come from Anson-Jones, a new shop on Madison Avenue at 49th Street, where *nothing* costs over $30.

Left: That indispensable, the bright polka-dot classic, to wear now, under cover, and to live in come hot weather. Of Foreman's green and white rayon surah. *Right:* Cut in cool, unhurried lines, crisp dress of Juilliard's beige linen-weave rayon; the collar folds high, like a dandy's, lies flat, like a sailor's, as you like it.

Left: Bolero suit-dress of Juilliard's sheer navy-blue woollen. The jacket with flared cuffs, polka-dot tie. High arching skirt (begging for a petticoat). Piqué shirt. *Right:* Burnt orange, one of the spring's fresh colours. Everfast's linen-weave rayon made up in smooth flowing lines, broken by a criss-cross of tabs over a huge pocket.

Left: Suit-dress of Onondaga's chocolate-brown rayon Shantung, with rounded hips and shoulders, and a march of buttons establishing close-to-the-body lines. *Right:* One of life's better basics—the faille coat-dress (or coat). Nothing but a row of buttons and a good shape, of Juilliard's rayon faille. Cuffed forearm sleeves.

SHARLAND

GORDON TEVIS in the most important room in the house

A hedge of hydrangeas in front of the white façade

KITCHEN MANNERS

On the Gordon Tevis ranch in California, the master cooks

Guests who make the scant fifty-mile drive from San Francisco north to the Valley of the Moon, where Mr. and Mrs. Gordon Tevis live all year round, do so in anticipation of a show of kitchen pyrotechnics. The most important room in the white-shingled, rambling Tevis ranch house is the kitchen. Unlike many cooks who can not bear an audience, Mr. Tevis loves a gallery. He never stops talking to his guests, describes every step taken, and the reasons for it. (He goes to endless trouble with food, even cuts his own meat at the butcher's.) While her husband prepares the main dish, Mrs. Tevis does those of secondary importance, vegetables and dessert; a maid tends to scullery duties. When Gordon Tevis has nothing further to say about the food, he likes to point up his kitchen gadgets: a huge pot rack (see photograph on opposite page) which originally was a meat hanger in a small Texas butcher shop; the duck press, presented to him by a famous chef in Paris; a collection of copper utensils. If he is cooking over the outdoor barbecue pit, built in a superb grove of redwood trees, he explains that the over-size (4′ x 4′) iron pot, which was once used as a dipper by professional canners, is now transformed into a heating apparatus. Filled with live coals, it warms barbecue guests on chilly evenings. His gesticulations, patter, and Don Somebody-or-other appearance make his cooking seem like a theatrical performance. (This talent to dramatize was probably inherited from his mother, Mabela Ramona Pacheco Tevis who, in the extravagant earlier California days, lived on a ranch near San José, where she wore only Paris clothes, and entertained everyone of note.)

Although the Tevis place is classified as a ranch—a name given to all largish California country places—it is more inclined toward farming. There are orchards of avocado, grapefruit, nectarine, apricot, apple, and towering black walnut trees. The garden reflects the potency of Mrs. Tevis' green thumb. There are white, pink, and red begonias, hedges of blue and pink hydrangeas, banks of roses. Instead of prize cattle, Gordon Tevis imports guinea hens from New Guinea, which he raises to sell in the market at forty dollars a pair; careful, however, to hold out enough to star in his kitchen dramas, a delight to himself and his guests. (On page 268, menus and recipes by Gordon Tevis.)

MR. AND MRS. TEVIS
with a pair of their Richenow guinea hens

BALKIN

a is for all-day, afternoon and on. A navy-blue dress in Rémond-Holland taffeta of Enka rayon. The bodice is this year's slimness, the skirt juts crisply at hip-level. By Adele Simpson. About $80, at Bendel's Young-Timers; Himelhoch's; The May Company.

Spring dress primer

For all women, this fact is elementary: in addition to clothes made for occasions, *every* woman needs at least one amiable little dress, a stand-by not committed to any special hour or place. Lessons learned: such a dress should have adaptable material weight, should be adaptable to your wardrobe scheme. (Note: of the thirteen cases here, there isn't one that wouldn't please a man.)

b is for black, what could be better? Here, in rayon crêpe, a dress by Arthur Weiss; its bodice is blouse-full, collared with faille; its skirt is flared, waist-bound with faille again. $50. At Bonwit Teller. Lilac-bearing hat, to order at Irene.

c is for crêpe—early spring crêpe, in grey as above; dress of Rosewood rayon crêpe, the tight top closed by multiple buttons, a skirt intricately, gracefully modelled. By Arthur Weiss. $45. Lord & Taylor. Hat made to order, at Chanda.

d is for daily, Sundays included. A "good black dress" made of Onondaga rayon crêpe, made with a full bodice, an up-or-down collar, three-quarter-length sleeves and a circle of skirt. By Eisenberg. $50. Franklin Simon. Hat by Sally Victor.

e is for ever, excellence, essential. A Forstmann navy-blue woollen dress etched with crisp white linen, a stand-by for the first cool days of spring. Its skirt—a new barrel shape. By Eisenberg. $70. Franklin Simon. Hat, to order, at Chanda.

f is for first, the first dress of spring. A cape-collar coat dress of navy-blue Ducharne wool. For the dress—a princesse waistline, circular skirt. For the cape—full-length sleeves, rounded white piqué baby collar. A Paul Parnes design, $90, from De Pinna.

g is for gamut—a dress which runs same. From city to country, from day to night, with dress-up or dress-down potentialities. Of pure silk Shantung, its colour is toast brown—good background for accessories. By Charles Lang, $60, Lord & Taylor.

h is for high-buttoned, high-collared bodice, with mid-long sleeves, and a tight little waist. A navy-blue tissue faille dress with crochet-trimmed collar and cuffs, gilt buttons. A wonderful host for accessories. Designed by Mollie Parnis, $50, from Best's.

i is for icing—frost-cool white linen neckpiece and cuffs, crystal buttons. The dress is black and white pin-checked wool, this spring's street-dress answer. To wear with it, its own thin black patent leather belt. A William Bass design. $60, from Altman's.

j is for jack of all trades. A run-about dress to wear under a coat or not, to wear from lunchtime to cocktails. It is made of bright green Shantung, tied at the waist, the skirt free-falling, full at the hips. A Charles Lang design. $60, at Stein and Blaine.

k is for knowing—the look of this dress, the neat shoulders, the mandarin collar, the loose-pleat skirt, the reliability of a silk material. A look to take you from spring through fall. Blue Onondaga silk Shantung. Mary Black of London, $135, Gunther.

l is for look—the pretty sight of a print, a rayon crêpe dress with its own matching coat. The dress has straight and slim lines, bold hip pockets; the coat is flared from the waist down with a set-in belt. By Charles Armour. $125, at Gunther.

BALKIN

m is for motion—a free swing of skirt. Here, in navy blue, an Onondaga rayon and wool bengaline dress for city-street wear. The silhouette—a tight bodice barely collared, below-the-elbow sleeves, a tiny waist, a cascading skirt. $90, at Saks Fifth.

BALKIN

a is for answer—to a young afternoon dress. Good from now on, this spring/summer dress. The soft-shoulder bodice is rayon crêpe, the big rustling skirt is Bur-Mil rayon taffeta. By Young American Deb. $35. Bonwit Teller; Frost Bros.; Vandervoort's.

Spring dress primer, young edition

The proof that a rule is a good one lies in its consistency. Lessons learned in our senior dress primer (preceding pages) are lessons in line for the young as well. Namely—to own at least one unfailing little dress is to underwrite a wardrobe's sound success. Each of these dresses can be a dress to live in. Each is designed—and, incidentally, priced—with the young in mind.

b is for beguiling—the sash on the hip. Here is a dress born to look wonderful—city-wide. Made of checkerboard blue and white rayon taffeta, with a bolero jacket, taffeta trimmed. $40. A white bird's-eye piqué hat, $6. Both at Lord & Taylor.

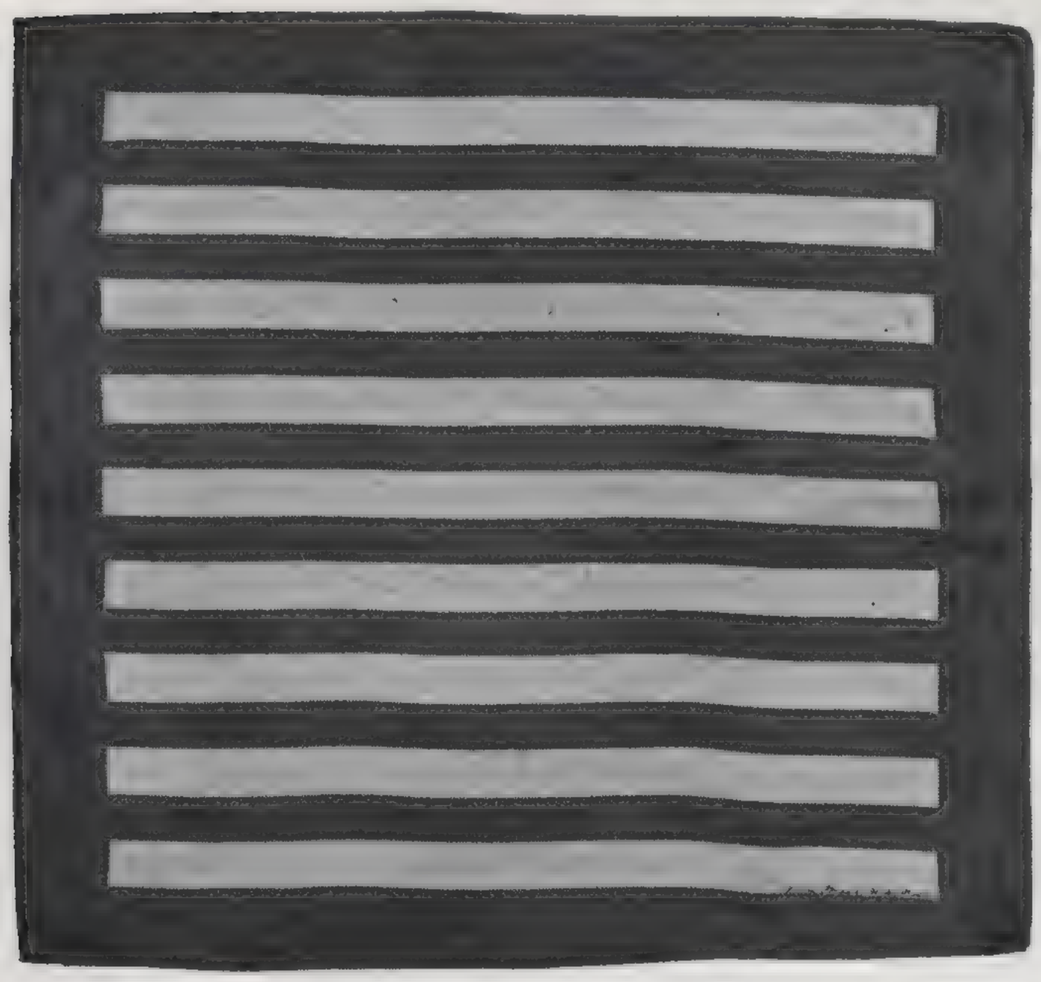
c is for cool days, country and city. Made for all three, a navy-blue dress of pure Juilliard wool. Its lines are a redefinition of your own shoulders, waist. A J.L.F. Original, $40. Bendel's Young-Timers. Calf bag, $13 plus tax. Tailored Woman.

d is for dependable—a full-schedule dress. This will take you all around the city, all day around. A princesse silhouette of navy-blue rayon faille, Conmar zipper in front. $20, Lord & Taylor. Calf bag, by Jenny, $23 plus tax. Arnold Constable.

e is for effortless, easy-to-wear. A dress that has a place in almost any twenty-four hours. Two-piece, of navy-blue Cohama linen-like rayon. The bodice is short-sleeved, brightened by a polka-dot tie. $15, by McKettrick Classics. Bloomingdale's.

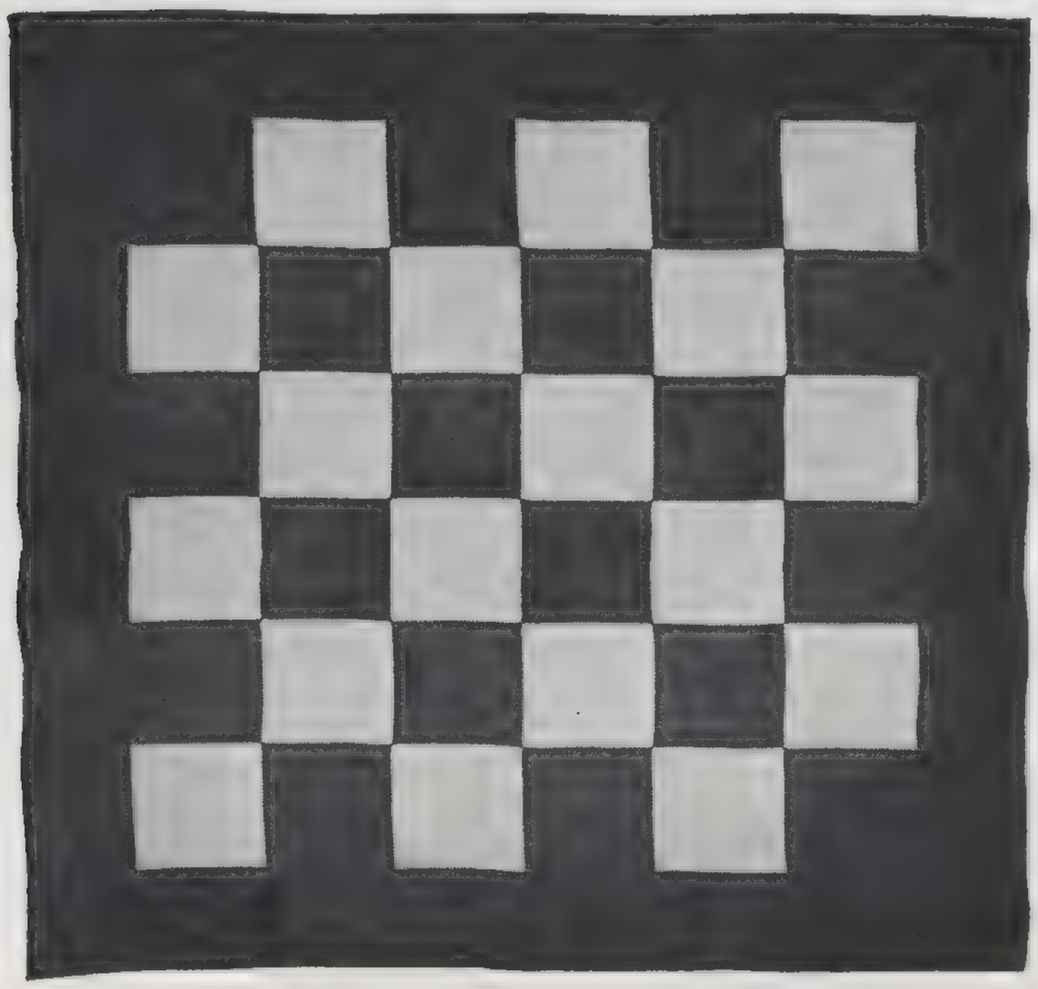
Geometric scarfs

As elementary as design can be—squares, blocks, dots. Geometric patterns, applied now to scarfs, prove that no matter how the scarf is folded, tied, a bold enough design will not be lost.



Defined as a futuristic drawing, Wesley Simpson's pure silk square. It has clear, strong bars of turquoise on white, a turquoise border, an uncluttered air. $4. Altman.

Pure pattern of diminishing squares, bold as a child's blocks. The fabric—white silk; the colour—gentle navy blue; the size—36 inches. By Echo. $7, at Saks Fifth.



You could—if you weren't wearing it—play checkers on this scarf, it is squared off that faithfully. In brick-and-white, hand-rolled silk. By Strauss-Mueller. $4. Altman.

Peppering of red polka dots on white, framed with a deep red border. Thought—wear the square with a clump of carnations. Pure silk, by Echo. $7, at Bonwit Teller.

Nº 5
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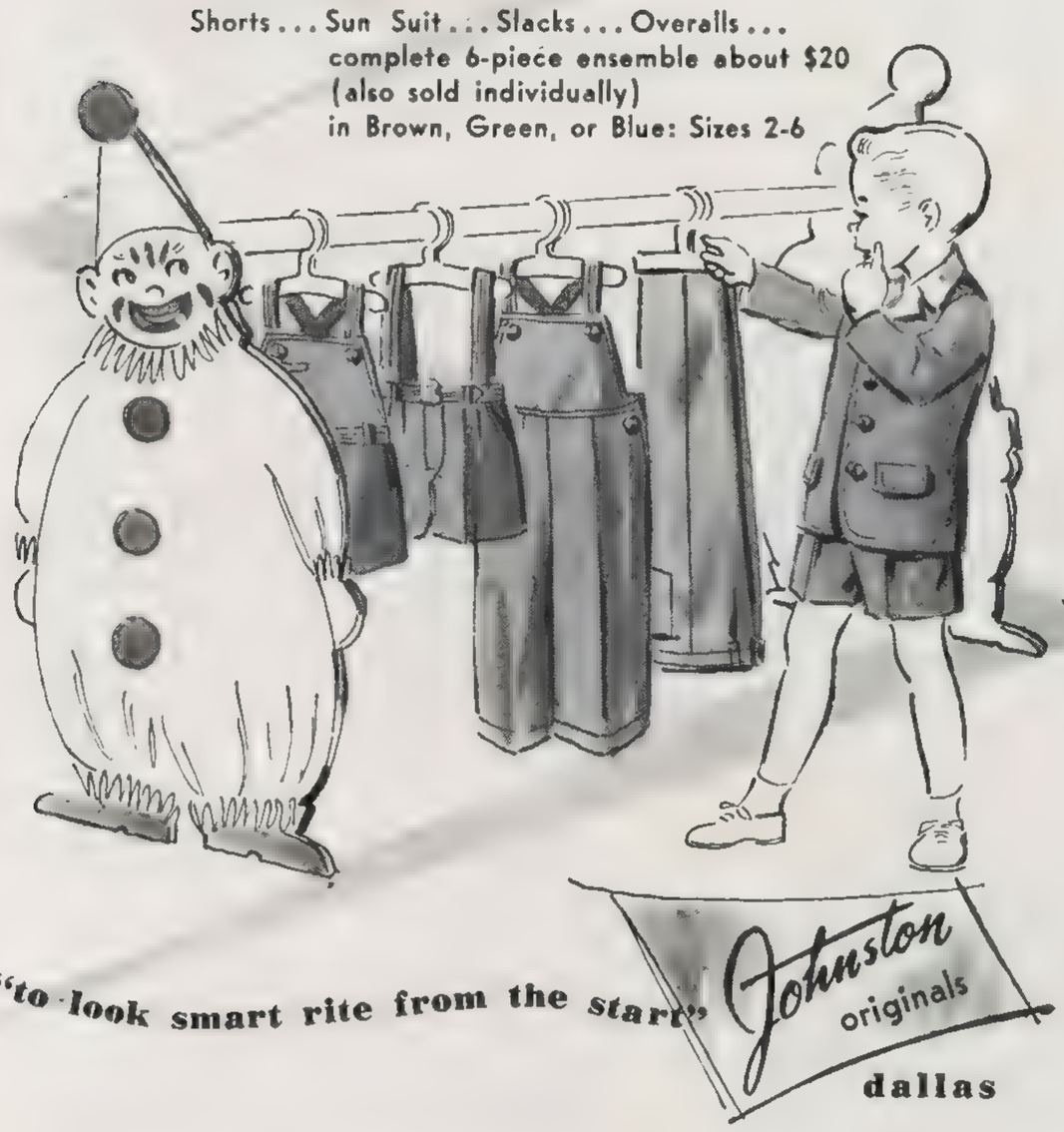

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MORE THAN MANNERS

(Continued from page 198)

tionally invented. To change a monarchy into a republic is trifling.")

Indeed, from the vantage point of sociology, it is clear that etiquette has considerable scientific importance. As a part of what sociologists call our *mores*, or "ways," etiquette ranks with law and government as a subject for study. We take our manners for granted, but it is amusing to think how seriously they may be discussed in the future. In a treatise about our times, some professor may write, "These people always greeted each other with an inquiry about the other's health—perhaps because of the extraordinary value their ethic placed on human life." Or, "Their eating habits were stiff with taboos as to which animal organs could be eaten and which could not. They ate at set times and in set places, owing to their dependence on schedules and fresh foods." Or, "Their wedding traditions were a reflection of the diversity of their cultural origins, and included the customs of many religions other than their own."

It may be, of course, that some of our customs will survive intact and will, therefore, seem less curious to the professor. But two things are sure: first, that there will have to be a code of behaviour of some kind and, second, that that code will be an expression of contemporary taste.

A code of behaviour is an inevitable part of life in any community, and if we had not inherited one, we would have had to invent it. Think of bridge or golf, without rules. Think of traffic without laws or lights, and ball games without a conventional seating system. Whenever egos touch, and conflicts of interest arise, common sense demands a system. The practical beauty of etiquette is that it is precise, and widely accepted. Many hands, both literally and metaphorically, would be left hanging in mid-air if etiquette did not exist.

But because life changes, our tastes change. Every generation discards certain minor rules which no longer seem relevant, and develops others which seem good. Our generation is no exception. The deciding factor is always the current definition of good taste, a complicated formula which can be applied to situations far beyond the scope of etiquette. The rules of etiquette are made for our daily lives, and for stock situations which come up all the time. They can be set down and they can be learned. But good taste is a matter of feeling, as well as knowledge. The essence of good taste is a sense of values, and a sense of values is the pivot point of good living. One of the keys to our present definition of good taste is that it is better to be kind than to be "correct." There is no situation in which it is smart to be nasty. This maxim may seem obvious—a little like Calvin Coolidge's preacher who was "against sin." But it is actually a great advance, and a new one.

Another development in our sense of values is a greater collective conscience. Concern for mass welfare is now very definitely a part of good taste, as evidenced by the remark of Mayor O'Dwyer of New York, who questioned the plans for a city jubilee—"Is it good taste, in view of world conditions?" This is a long step from the fiddle that played while Rome burned—and from the big dances which were given in times of breadlines and depressions.

On the debit side, it must be admitted that with this great gain in concern for the many, we have lost some of our concern for the individual. We have a greater sense of the rights of others, and less interest in the feelings or convenience of an individual. That is why there is more rudeness in shops, more jostling and fewer apologies on buses. That is why hostesses wait longer for answers to their invitations, and guests are more often late. This comparative indifference towards the individual is a great loss, and, as long as we fail to recognize it, it will not be recouped. But, on the whole, the gains have been many. Certainly, as proved by the changes in our customs, simplicity and common decency are now much greater factors in our conception of good taste than they ever used to be.

All this being so, readers may perhaps wonder if etiquette is necessary any more. If a good heart is the true source of good taste, need there be rules? The exponents of etiquette—mistakenly, I think—have sometimes said that in a world of perfect characters, etiquette would be superfluous. It would be more accurate to say that in such a world it would be inevitable. One of the elements of a perfect character is surely good sense, and why waste time deciding every day where to put the forks or how to introduce one person to another. Business and government and law have their forms, and it is obvious that human relationships should also. In fact, it is likely that in a perfect world we should be taught etiquette as we are taught arithmetic, art, and civics—because it is a practical and attractive system which contributes to the general welfare.

Broken down into its three parts, the value of etiquette can be analyzed as follows: it has a practical side which has made decisions on technicalities (the wording of invitations, for example) and these decisions are time- and thought-savers which are uniquely the province of etiquette; it has an attractive side, or an æsthetic value, because many of its customs (a pretty centrepiece on the table, for example) are designed purely for the sake of beauty or gracefulness; and, finally, it has great civic value—and this is the nub of etiquette. Its civic value lies in the fact that etiquette imposes consideration for others. It demands willingness to discipline oneself for the sake of others or for a principle. It acknowledges high standards of behaviour and is valuable to the community because, by acknowledging these standards, it strengthens them. Etiquette has sometimes been questioned because it can serve as a substitute for true kindness or gratitude. But the one who pretends to a virtue he lacks is not as dangerous to society as the one who convinces others that virtue is unnecessary.

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ART AND THE CHURCH

(Continued from page 202)

supposed from that commissioned to celebrate the pride of individual man. Apart from objects of cult, the furniture of a church—including pictures, sculptures, chairs—is that of a throne room. Implicit in this assertion are the materials suitable for expressing the height of dignity, power, and wisdom: gems and glass, stone, wood, metal, tempera. With these went the consort of voices and (later) the organ. This list almost, but not quite, exhausts the means of æsthetic expression available. The omissions are highly significant. Apart from lyric poetry, which is obviously unsuitable, they consist of two only: the orchestra and the framed oil painting. To isolate these two media immediately betrays their mutual relationship. Each is an individual entity and can not easily, if at all, be made a part of the æsthetic conditions obtaining within a church. Like the fresco, which streams over the walls, accommodating itself to the spaces and interruptions of the building, the polyphonic Mass or motet soars with the incense, floats, echoes and re-echoes, until it fuses with the very substance of the church. Even the statuette, whether of stone or of painted wood, can be felt as flowering out of the niche in which it stands. Whereas the single picture remains obstinately alien, whatever its subject: in balance of form, content, and opaque colour it is the instrumental symphony of visual art.

FROM CHURCHES TO PALACES

At the Renaissance, the Church, which still retained, if precariously, its supremacy as patron of art, succeeded in assimilating both pictures and orchestral ensembles. Venice was the leader here, with painters like Tintoretto and composers like the two Gabrielis. With the seventeenth century, deterioration set in, though very gradually in countries uncontaminated by Puritanism. The rift between the Church and the aristocracy, started by the Renaissance discovery of antiquity and all that that implied, was widened and hardened by the wars of religion. Perhaps subconsciously at first, the Church as patron began to be considered as of secondary importance by artists of all kinds. Instead of churches, palaces; instead of religious subjects, the secular pictures and portraits of grandees; instead of Masses, operas; instead of altar-pieces, chimney-pieces. Definitively, the real jewels left the Virgin's crown for the great lady's dress.

In the circumstances it is not surprising that the Church should have begun to lower its standards, to the extent of imitating where once it had set the example. Some of the later seventeenth-century churches are ballrooms in all but name, and in the artistic style favoured by the Jesuits can be found the origins of the *bondieuseries* (sickly pretty religious statues, pictures, medals) traditionally associated with the Place Saint Sulpice, as well as of the operatic church music of Rossini, Gounod, and Stainer.

It is true that music was the last of the arts to suffer in this way. No doubt because of the generalized nature of its appeal, it was permitted to interpret religious emotion long after the other arts had either been banished from the edifice or—at best—remained as trumpery shadows of the forms which had triumphed in secular spheres. The church music of Bach is perhaps the ripest fruit of the Reformation; but throughout Europe, during the High Baroque period, composers of all kinds were freely patronized by both the Roman and the Protestant Churches.

PLAIN GLASS AND UGLY MARBLE

In countries where Puritanism triumphed, the Church ceased to patronize visual art for the good reason that the Reforming spirit disapproved it. Beauty, once wedded to Truth as the visible form of Goodness, was now divorced from both, to the impoverishment of all three. Deprived of the properties of the jewel, the sacred edifice was drained of colour. Pictures and images disappeared, windows were filled with plain glass, and music was virtually reduced to what could be managed by the untrained voices of the congregation. Thus the Protestant Church was gradually invaded by the secular spirit, not of worldly luxury, but of hard-heartedness and avarice disguised as austerity. By the turn of the eighteenth century the churches and conventicles of Protestant Europe had come to resemble, not ballrooms, but courts of justice. In the flat, dusty daylight, religion, deprived of eyes and ears, went into a long doze, punctuated by the snore of a 'cello sulkily giving out the foursquare tune of a hymn. In the old Gothic churches and cathedrals the grace and clear symmetry of nave and transept were spoilt by incrustations of funerary marble, put there by private mourners whose invasions were uncontrolled by any sense of artistic propriety on the part of the heads of the Church.

It was the Oxford Movement which started the revolt against this barbarism, and the spirit of that movement can still be seen at work, notably in the church of St. Matthew at Northampton, England. For this unpretentious, traditional edifice, three superb works of art have been created: Henry Moore's "Virgin and Child," Benjamin Britten's cantata, *Rejoice in the Lamb*, and—finally—Graham Sutherland's "The Crucifixion." This resolute masterpiece of contemporary painting, full as it seems of Arian overtones, bridges the gap between the artist's studio and the place of worship. Like Moore and Britten, Sutherland has here gone some way to meet the ordinary public, and without relinquishing a jot of his distinctive vision. "If he can paint like this, then why...?" But the question would lead us too far; the point I wish to make here is that in undertaking to furnish a Christian church with expressive images (in stone, sound, and paint), three important contemporary artists have shown that modern artistic methods are far from

(Continued on page 240)

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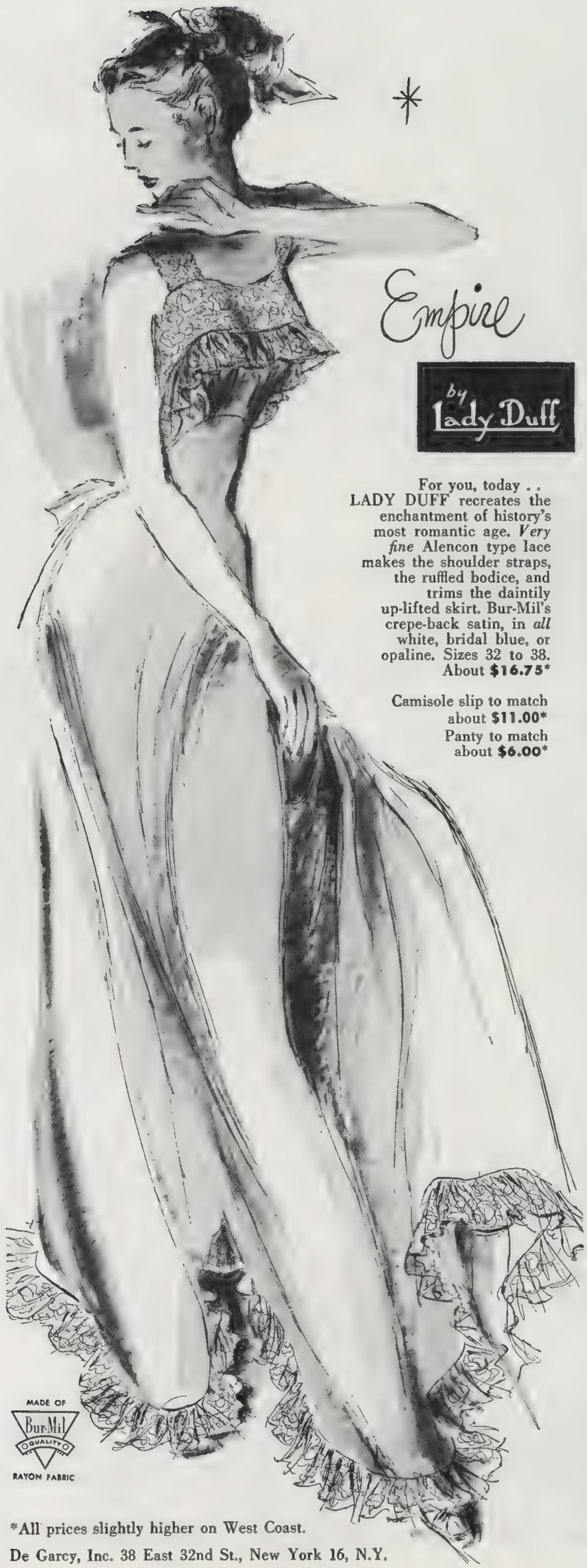

BENJAMIN BRITTEN

Composer of the Opera Peter Grimes, *Just Produced at the Metropolitan Opera House*

BY EDWARD SACKVILLE-WEST

Of all contemporary composers Benjamin Britten is perhaps the most difficult to write about, for one reason: his music—so vivid, so melodious, so dramatic—is extremely hard to describe. You can not say of it, as you can say of so much music, both past and present, "It is like Schumann crossed with Liszt," or "It is in the post-Wagerian chromatic style," or even "It is classical," "It is romantic." Like a rainbow for beauty and magic, one can not seize the quality of Britten's style.

This ambiguous quality, as of a masker who never removes his mask except when people are looking the other way, is the creation of a complex personality working in a medium of which it early mastered all the tricks, in order to be free to ignore them in favour of the difficult way. To do this, with the indubitable success evinced by Britten's present position on the international stage, implies a formidable cleverness, as well as an unwavering belief in the validity of one's genius. And indeed Britten must be accounted an extremely clever man in the peculiar sense in which the word is used of musicians. For this composer is not in the least an intellectual type; his response to ideas, to feelings, and to other people, is instinctive and personal—at the opposite extreme from the analytical vantage of a novelist or a critic. As unbookish as Verdi, and otherwise an essentially "outdoor" person, he has cultivated, without self-consciousness, the manifold ability of the all-round musician—conductor, accompanist (he is a pianist of remarkable dexterity and sensitiveness), transcriber, and writer of occasional music of all kinds.

The great attraction of Britten's personality, which is very generally felt even on first acquaintance, is due, I think, to the impression he gives of an emotional nature violently alive beneath an exceptionally quiet exterior; an impression which is seconded by the diffident friendliness of his habitual demeanour. Tallish, very slim, with long capable hands that made him a viola player even before he took up the piano, Britten today looks less than his age, which is thirty-four. Official photographs (all rather bad) suggest a quite ordinary, jolly undergraduate. In fact, his characteristic rapidity of mind is written on his face, with its pronounced, irregular features: the nose

(Continued on page 243)

ART AND THE CHURCH

(Continued from page 238)

incapable of expressing traditional religious emotion. They are not alone in this endeavour. In Ireland there is Miss Evie Hone, whose stained glass is probably the finest being made; and from France comes news of a church for which Rouault is designing windows and Lurçat tapestries.

HOPE FOR A RENASCENCE

Admirable as these examples are, they are but signs of a renascence which may or may not develop. For more than a century the patronage of art has, by and large, been in the hands of ignorance and philistinism. In England, the state has only just begun to take over from the individual, and it is far too early yet to foretell with any certainty whether it will prove favourable to individual genius or merely be concerned to perpetuate the methods of nineteenth-century academism. It must be remembered that the modern democratic state is—in matters of art—without any real tradition; also, that genuine artists may be coaxed, but can not be coerced—or rather, they *can* sometimes be coerced (as in Russia today), and then the results are scarcely art at all.

The Christian Churches are in rather different case. Since their power of supernatural sanction has been enormously weakened, they must now rely upon various forms of persuasion, of which art is not the least effective. There is nothing derogatory in this: until the Reformation no one thought of looking upon religious art as a sign of spiritual weakness. The beauty reflected the truth; and one of the foremost tasks of the church today is surely to revitalize the Christian symbols by inspiring in contemporary artists of all kinds a belief in their spiritual and æsthetic efficacy. To do this means throwing away a great deal of accumulated rubbish and starting again—almost from scratch. Above all it means a change of attitude towards modern art in general—a change which must come as much from the Church itself as from the artists. A beginning has been made—a magnificent one—in circumstances that were not perhaps especially propitious. It has already proved amply successful: enthusiasm, disinterestedness, lack of prejudice have triumphed at Northampton where those responsible for St. Matthew's have pointed the Anglican Church one way in which to strengthen its position in the framework of English life.

[EDITOR'S NOTE: *Edward Sackville-West, one of England's most perceptive art and literary critics, writes regularly for two distinguished British weeklies,* The New Statesman and Nation *and* The Spectator. *Of his several published volumes of criticism, the most recent is* Graham Sutherland, *the painter of "The Crucifixion" (reproduced on page 203).*]

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BENJAMIN BRITTEN

(Continued from page 240)

like that of a parrot in a comic drawing; long-sighted, sea-captain's blue eyes under curiously crumpled lids; a child's vulnerable mouth.

These and other idiosyncrasies —the neutral fairness of skin, the tightly curling hair, the sensible clothes—bring us to that part of England to which, by birth as well as by personal attachment, Britten belongs. The bleak, wind-swept coast of Suffolk, with its estuaries, its lonely, bird-haunted marshes, and its low-built houses huddled against the North Sea storms, are the sights which have for long years possessed his imagination. The fog-horn which marks the final phases of the fisherman's madness, in the last act of *Peter Grimes*, was among the composer's earliest memories. He feels completely at home only in the surroundings of his childhood and early youth, and has now settled at Aldeburgh itself, in the street which is called after the original creator of Grimes—the poet, George Crabbe.

Britten belongs to the type of artist who is never at any time deterred from his course by contrary attachments. He began to compose at the age of eight, and although he enjoys many things such as sailing, playing tennis and driving a fast car, he has always been perfectly single-minded in his determination to be a musician and composer. To this, luckily for him and for us, his parents opposed no objection.

From the time he left school he submitted himself to a thorough academic discipline in all departments of the musical profession. This helps to account for the varied but unremitting programme of work which he seems able to get through, year after year—travelling round England and the Continent, conducting his operas, giving innumerable recitals with his friend, the tenor Peter Pears.

This elaborate discipline has now become so habitual that he can concentrate on the task in hand, whatever the circumstances. I have known him to stop in the middle of a walk or a conversation, to write down a theme in a notebook; correct proofsheets while squeezed into the corner of a crowded railway carriage; scribble music on the top of a grand piano in a room a-chatter with people.

Composers who are concerned above all to express in their music the emotions of an exotic personality are repellent to Benjamin Britten, who has always been content to put his talents at the service of less personal needs. So consistent a readiness to turn out music for the demands of the moment has harmed Britten's musical reputation—chiefly, it must be said, among those of an older generation who envy him his versatility and are shocked at his apparent levity and lack of solemn pretense in completing large works in what seems to them an indecently short time. In general he belongs to the rather rare kind of artist who ponders a work in silence for a considerable time, then writes it down with the minimum of hesitation.

It might perhaps be deduced that here is just another of those parochial British composers whose music, however respectworthy, produces a glum effect on foreign audiences. That this is far from true in Britten's case has already been amply proved: the *Sinfonia da Requiem*, *Les Illuminations*, the *Michelangelo Sonnets*, and the magical *Serenade*, have aroused the enthusiasm of ordinary musical people from Paris to Stockholm, while for an operatic success equal to that of *Peter Grimes* one would have to go back at least to Puccini's *Turandot*.

What then are the qualities which make Britten's music so exciting—so appealing? Structural grace, flexible rhythms, harmony which is always logical and interesting but unafraid of simple concords, and above all, no doubt, a melodic gift which has often been noticed, but which bases its immediate appeal on the syllabic accentuation of spoken language. This talent for hearing sing-able (not necessarily *vocal*) tunes in the rise and fall of everyday sentences—statements, addresses, questions, exclamations—is probably the main source of Britten's popularity.

For a composer in his early thirties Britten has explored pretty thoroughly the available forms of music. Schubert and Mahler, Alban Berg and Stravinsky: from each of these great men Britten has taken what would serve his purpose; an unflattering form of homage, perhaps, but economical in the long run.

His love of Mozart can almost be taken for granted: practically all modern composers (except, apparently, Delius) have revered Mozart and owe him a heavy debt, Britten no less than others in his expressed inclination for "clean and clear lines," in transparency of harmonic texture, in the grace and flexibility of his themes. Admiration—even of Mozart —has often had less happy results; but in Britten's music any influences we can trace will bear out the first impression we are likely to have of it: that here is an essentially English artist in whom a virtuoso, a religious nature, a humorist, and a poet of childhood, all live under one roof in singular amity.

In the first period of his career, until his departure for the United States, the virtuoso and the humourist were in the ascendent. This phase culminated in the settings of Rimbaud's *Les Illuminations*, in which an occasional misunderstanding of the words was not enough to spoil the splendid vitality.

After his return from America, in the spring of 1942, the richer and more serious aspects of Britten's nature began at once to unfold themselves. The series of pistol shots which unleash the *Sinfonia da Requiem* were a paradoxical warning to many of us that English music had suddenly acquired a new lease of life.

The line which connects Britten's next work, the *Michelangelo Sonnets*, with the third of his operas, *Albert Herring*, is not a straight one —the intervening works are too vari-

(Continued on page 260)

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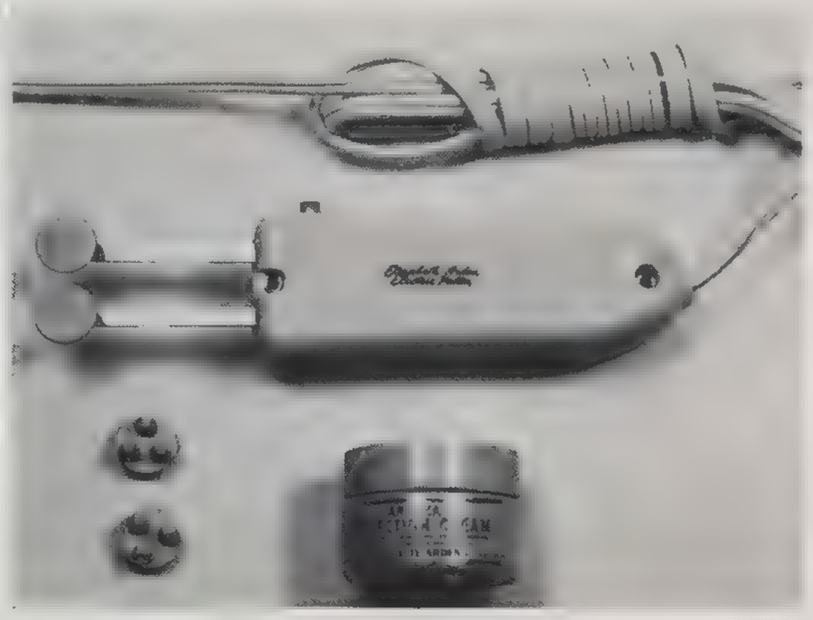

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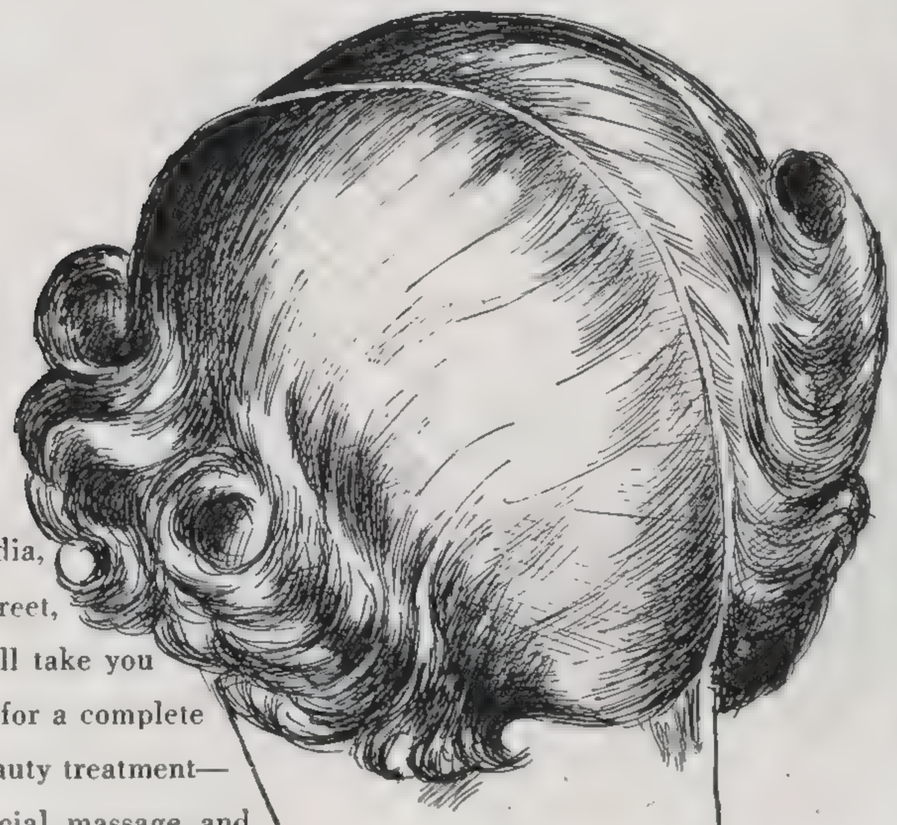

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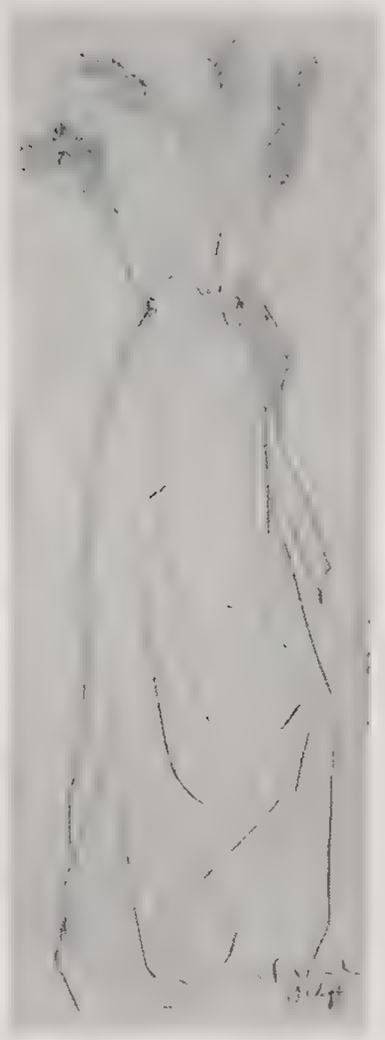

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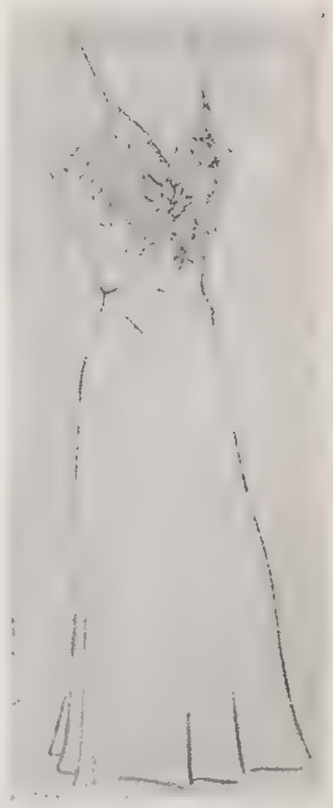

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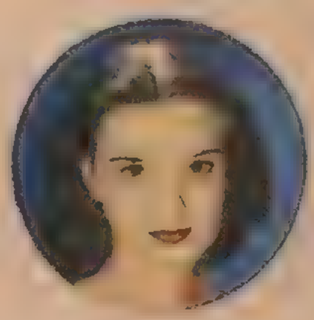

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Ponca City, Okla.—Laddies
Pontiac, Mich.—Diem's Shoe Store
Pottsville, Pa.—John Raring Sons
Quincy, Ill.—The Bootery
Raleigh, N. C.—Adler's Slipper Shop
Roanoke, Va.—Brady's
Rochester, Minn.—Richmond's Bootery
Rolla, N. D.—Rolla Merc. Co.
Rome, Ga.—Schwartz
Rugby, N. D.—Ostern's Shoe Store
St. Cloud, Minn.—Sampson Shoes Inc.
St. Louis, Mo.—Stix-Baer & Fuller
St. Paul, Minn.—Macey's
St. Petersburg, Fla.—Lowrey's
Sacramento, Calif.—Maurice Shoe Store
Salisbury, N. C.—Phil's Family Shoe Store
Sanford, Fla.—R. T. Cowen Co.
Sarasota, Fla.—Warren's Shoe Store
Selma, Ala.—Eagles Dept. Store
Shelbyville, Ind.—Hub Shoe Store
Somerville, N. J.—Bilt Rite Shoe Store
Spokane, Wash.—The Palace Dept. Store
Springfield, Ill.—Myers Bros.
Starkville, Miss.—Kleban's Shoe Store
Stockton, Calif.—Maurice Shoe Store
Suffolk, Va.—Russell & Holmes
Sulphur Springs, Texas—Collegiate Shop
Sumter, S. C.—Robert's
Talladega, Ala.—Goldberg-Lewis
Tampa, Fla.—Princess Boot Shop
Fernandez & Garcia
Terre Haute, Ind.—The Root Dry Goods Co.
Thomasville, Ga.—Warshaw's
Tyler, Texas—The Fashion
Valdosta, Ga.—Luke Bros.
Waldo, Texas—Carper's Inc.
Washington, D. C.—Queen Quality Boot Shop Inc.
Waterloo, Ia.—Cutler's
Wausau, Wis.—Modern Shoe Store
Wenatchee, Wash.—Spencers Bootery
West Palm Beach, Fla.—Nanklin's Shoe Store
West Point, Ga.—Darden Bros.
West Point, Miss.—Kleban's Shoe Store
Whitesville, N. C.—Leder Bros.
Wilson, N. C.—Webb's Shoe Store
Winfield, Kan.—The Shoe Mart
Wilmington, N. C.—Su-Ann Shoe Store
York, Pa.—Newswanger's
Youngstown, O.—G. M. McKelvey Co.

HAITI

(Continued from page 199)

preponderantly a mulatto society; but that's not quite the case in Jérémie. Here many of the well-to-do are purely Negro.) As we entered and sat, the balcony fastened its eye upon us with understandable curiosity. Very politely, of course; no whispering or pointing, you may be sure; perhaps even a little condescendingly. We felt rather like the man who went to the opera in his fireman's uniform. The *élite* wore gay froths of net and lace, or linen suits creased like white waxed paper, but we were in denim and muddy shoes. Darkness, happily, came to cover our embarrassment. The lights faded and the picture was given to the screen.

This was a confection called *L'Introuvable*, featuring William Powell and Myrna Loy. Mr. Powell leaned against a glittering bar and shook a cocktail. Women with lovely faces passed in slow glides across the orgulous hotel set, lifting their hands in a simulation of life. Miss Loy ran in, tripped, spread like a fan on the floor. (The audience guffawed; slapstick wins even in Jérémie.) This was, then, *The Thin Man* put into French sound, with a synchronization of words and lips that was almost foolproof.

L'Introuvable was nothing short of a rollicking success in Jérémie, and I confess I could not understand why, unless the movies here were an avenue of escape beyond our knowledge of dream satisfaction. They clearly enjoyed *The Thin Man*. They took it in their stride, rather like children at Eva Le Gallienne's *Alice in Wonderland*. And that, it occurred to me, was the answer. Like children, they simply watched and enjoyed. There was no necessity to comprehend the incomprehensible....

It may be thought odd (I said to Margaret as, after the film's end, we crossed the little park and, in the rain, circled the bandstand)—it may be thought odd that Haiti has no theatre of the people. And it is also true that no Haitian poet or novelist has struck within a mile of first-rate work. Why not? Well, it can be argued that the Haitians are not unlike Lawrence's Arabs, a people of individual genius, their great men seeming greater in contrast with the undulating mass of humanity. Their imagination is quick, yet creative only within a child's register; their single invention is an incredibly complex pantheon. They are strangely without the urge to record. With very rare exceptions, they neither write nor chisel nor even scratch. Haitian painting is the work of three dozen men in three millions.

Why should this be so?

Well, I said, perhaps because they dance. Men create beauty out of their own limitations, and the arts of brush and pen are not a refuge for which the Haitian feels any need. He dances, and that suffices for his soul.

There's nothing counterfeit about his dancing; for him this primary art, this oldest of the arts, is ecstatic or pantomimic, and the core of his religion. Highly individual, it recognizes no formal code. That which it expresses is not merely part of life, but truly life itself. It is work, play, prayer, laughter, lament. He is consumed by it.

Ah, you say, but from this should stem poetry, music, drama.

In time, maybe. But Haiti is at once very old and very young. "What have life and love and work for me?" is not a cry one hears in Haiti.

Let me tell you what happened at Jérémie's wharf, in the morning. At about ten o'clock there was unloaded a lifeboatful of tourists from a New York cruise vessel. And as I watched, an ancient black man toddled out to join the press of natives attempting to sell shells and cancelled stamps and cheap sisal baskets. He pulled from his pocket a carved head—a negro head, fist-size, carved in a wood I did not know. He stood there on the hot wharf neither speaking nor signalling. It was as though he'd forgotten what he'd come for.

Prominent among the tourists was an elderly American woman, lean-faced, tall, like a sapless twisted tree. She spoke commandingly; she had the kind of voice that bores in. You saw several things about her: that she was used to money, that she made demands and expected results. She spotted the rheumy old Negro who stood passively in the sun with the carved head held before him. She crowded up to him.

"How much?" she asked.

He answered in a kind of English, understandable. I got the impression that talking was a supreme effort for him.

"Five gourdes," he said.

Mrs. X hooted. "One dollar! For this!"

And with her nose in the air she twisted the beautifully carved brown head about in her hands, examining it scornfully (or with a show of scorn), as if it were an egg she mistrusted. The small brown face looked up from her hands with an expression of unspeakable sorrow.

"Did you make this?" she demanded.

The old man nodded.

Mrs. X knew all about tropical bargaining. You start at the absolute, the ridiculous, bottom and make concessions grudgingly, with a cry. "I'll give you ten cents," she said.

The old man's face did not change at all. He stood quietly for a moment, then reached and recovered the head from Mrs. X. With his brief uncertain steps he crossed the wharf and threw the head over into the sea. He watched it strike the water, sink, rise and bob away. Then he turned and limped off.

I thought I understood the old fellow's gesture. He has moved through the dance and beyond it, I said to myself.

Jacmel hangs on a bright-flowered hillside with its feet pushed into the sea. It does not skimp on the siesta. It has miles of wonderfully clean, lonely beach behind reefs of elkhorn coral, and everybody in the town is justifiably proud of this beach. In the late afternoons (when they

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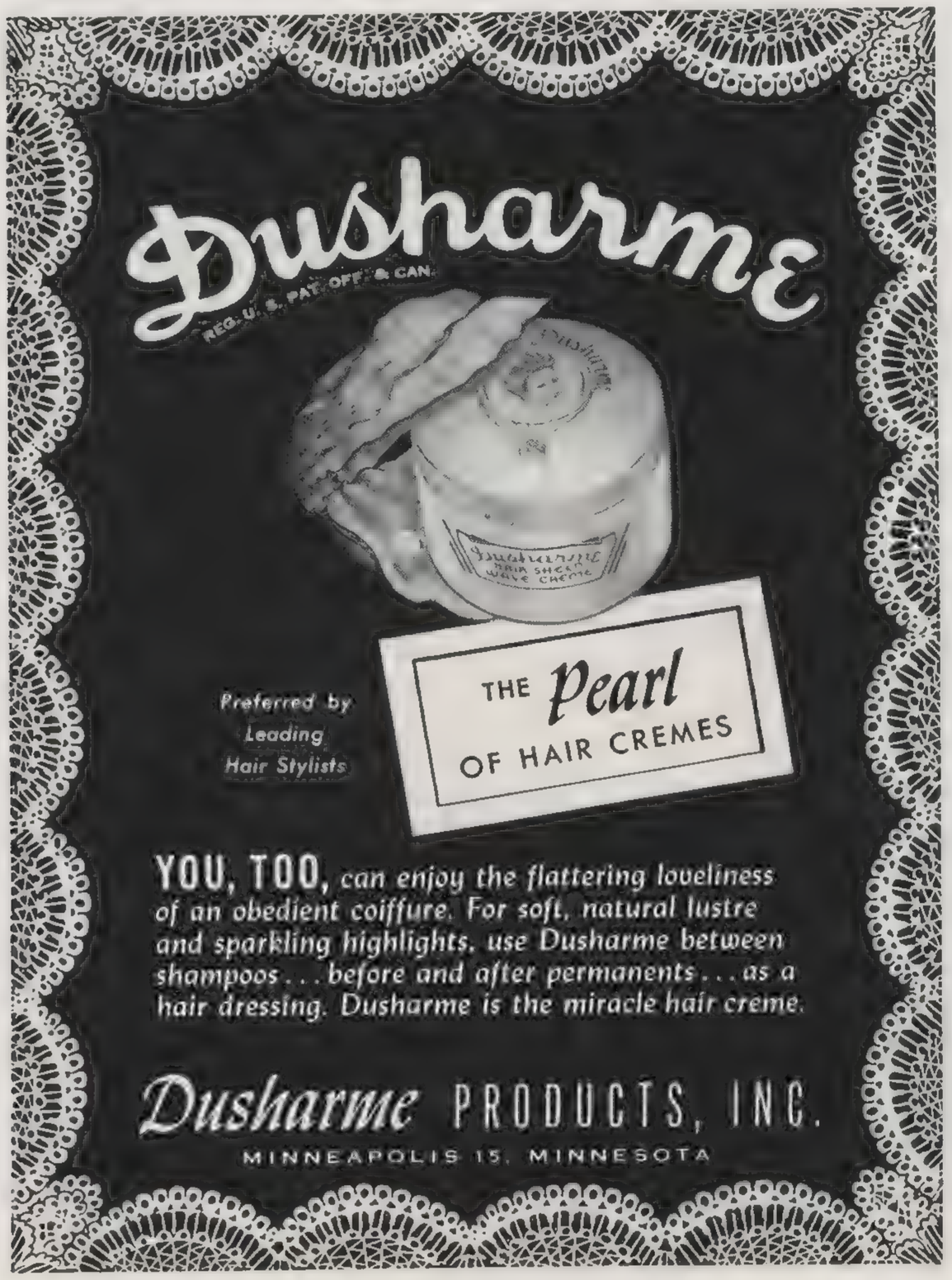

HAITI

(Continued from page 255)

might be swimming) they sit in the little cafés with glasses of good cold rum cocktail and ask: "Have you seen our wonderful beach?"

In the town are several hotels; our favourite is the establishment of M. Favard Denis. The building is old and squat and solid, with high windows, good balconies, and, on a rear gallery, a shower-bath open to the whole sky. The dining table fits cozily under the stairwell. Rabbits, pigeons, chickens stroll through with casual unconcern. Casual, in fact, is the significant word for M. Denis and also for his hostelry. The charm of their quiet is never ruffled by vulgar hurrying. We arrived by road from Port-au-Prince in the late afternoon and were given a room papered in red. Plaster lambs dozed in angles of the furniture.

Jacmel is, in a way, the whole of Haiti distilled. It is old, and shows its wrinkles, but it is also—in sunlight—young, brash, vibrant. Like a child, it is without sin; yet in its naïveté there seems to be an understanding of essential things. We walked in silence. The town clung to its steep hillside, a place of cavernous shadows—dark sea before it, dark mountains behind. And so very still that the silence seemed almost a whispered sound. Population eight or ten thousand; time only a few minutes after eight o'clock. But the town was shuttered, deserted, hushed.

Of course, there were isolated sounds, but, oddly, they carried hardly at all. Nearby a tinny piano issued some banal and attenuated melody by, I think, Richard Strauss; a boy spun a top under a street lamp, two girls giggled in the deep shadows of a portico. But for the most part Jacmel was asleep. I mean the people were really asleep. Tomorrow they would be up and in the market place almost before the sun....

The first morning-sound was the shrieking of a million roosters—and million is a pardonable exaggeration. But the town had another sound which seemed to be peculiarly its own: the chant of banana boys. Brief, with a tune as light and skipping as early sun on water, it was as sweet as any song I've ever heard. And the clear soprano voices of the banana boys were very gay.

They came singly past the hotel, balancing trays of ripe bananas on their heads. The song had words, but they were slurred over. And most wonderful was the expression on the dark faces of these children: they knew their song was lovely and they sang it with spirit, once in each long block, as much for the joy of it as to lure purchasers.

I asked M. Denis what the words of the song said. "Something about 'bananas for sale,'" he answered. He'd never really listened to the words, he said.

Most Haitians agree that Jacmel is, in architecture and natural setting, the handsomest of their towns. Streets are for the most part narrow, and they twist and turn delightfully, descending from terrace to terrace, cascading toward the Caribbean. Shaded cobblestone alleyways mount in steps from sea to market place. Buildings near the waterfront are solidly made and well kept; higher in the town are a half dozen private residences lovely enough to take the breath away. One of these occupies a pyramidal knoll in the heart of Jacmel, and achieves a Dulac-like quality of unworldliness in its soft planes. Its whiteness is relieved by careful arrangement of flamboyants in flamelike curves against its walls; the architect, whoever he was, held a secret for concealing mass and weight.

Two youngsters, well dressed, in tight linen jackets and black ties, confronted us at the pier. One explained, with grave politeness, that he and his comrade would be pleased to walk with us through the town and show us bars and shops and the cathedral.

Neither was more than eight years old. Their French would have passed muster in Paris; more, they had many English phrases that were slipped adroitly into the conversation. Where, we asked, had they learned English? Why, in school, they said, as if surprised we should not know. English was a required study. The Jacmel school is conducted by Roman Catholic sisters and is evidently a good one. We saw but one white man in the town: a heavily bearded old priest who looked as if he had just finished illuminating a manuscript.

The native market occupies a square in front of the cathedral; its corrugated iron roof is supported by scores of slender wooden pillars, so that the floor is squared off in many sections. A thousand women crowded the area, squatting behind their tiny piles of rice and eggs and mangoes. Some had blue bottles for sale; others offered as their entire stock in trade three or four empty tin cans, valuable as drinking or cooking utensils. If, in Haiti, you possess one orange, or a banana, or perhaps a single good sheet of brown wrapping paper, there's no bar to establishing yourself as a merchant and demanding space in the market square. Thus you assure yourself of a lively time, of a full day's lusty conversation.

There are women who build up really valuable businesses in the markets and become important forces in the community. They are the owners of many grass hats and trays, of cotton dresses, patent medicines, baskets of corn and beans. The meat-owners are an affluent class; proudly they stand beside their scarlet slabs of pork and veal. But in general any one collection of merchandise is worth only a few dimes.

The sun was high as we entered upon the market, and the place was crowded, alive, hot, odour clashing against odour—pungent tobacco, the sharp puckering acid of limes, the sweetness of pineapples. The smell of fish too, somewhat less attractive. And a dozen quarrels split the air. Haitian fights begin and end with words; I have seen many quarrels, but never a blow struck. The market women, pushed to wrath, beat their breasts and lift their hands and shout as if

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to God; they handle invective with the deadliness of a Gascon; they shape a phrase and spit it out as a thing excessively nasty. But you need watch them only for a minute to understand that this is less genuine anger than the thrill of sporting combat. This is excitement, good fun. They never draw blood.

On a side street near the market we had a taste of the bargaining that develops when a peasant woman has something she wants to sell—as distinguished from when she has something *you* want to buy. She came up to us, a lean and bright-eyed black beldame, and stood shyly across our path, holding aloft two chickens. The sorry birds, tied together at the feet, dangled upside down.

"Fine chickens," she said in the patois. "Four gourdes for both."

Eighty cents. We shook our heads and kept on walking.

She trotted beside us. "Two gourdes each," she intoned. Her face was earnest.

We said, "No thanks."

"Listen. Two gourdes for both."

"No."

"One gourde for both."

"No."

"Half a gourde for both."

It was almost a wail. We said no. We said we were sorry, but we could not use her chickens at any price. We would not pay one cent.

She gave up then and halted in the street. She did not abuse us or shout after us. I think we had won her respect; I think she believed we really wanted chickens (doesn't everybody?), but had been shrewder than she, and were on our way to strike a better bargain elsewhere.

How much good fortune a traveller deserves is an issue for debate. Aux Cayes, from the sea, is a lovely sun-lit town, a sugar-cake town. White buildings glisten. The blue hills have marched away from the sea to sulk far inland; a bright river flows into the bay, off to the left, and the beach is a half-moon of palm fronds.

From the sea we say: How beautiful. But it is not beautiful. Close up, the buildings that glistened turn out to be spotty concrete. Aux Cayes (a big town, third in Haiti, perhaps 25,000 people) sprawls on a wide plain, flat and unrelieved. True, it has a tree-shaded main avenue and a certain quantity of hibiscus; true too, there are a few good houses with wide verandahs and deep lawns. But the whole place is flat. I suppose we have come to think, after Jérémie and Jacmel, that no town should be flat. A town should climb a hillside to look at the sea.

However, we stay on to learn what we can about John James Audubon and *O.K.*

Natives say Cayes to rhyme with high, and remain blissfully unaware (we can assure you after our survey) that America's *O.K.*, most persistent of slang inventions, is traced to their town by many etymologists. The reasoning's interesting, however inconclusive.

For nearly a century after 1750 Aux Cayes was an important centre for Haitian rum. You could get an argument on it, but it was quite generally conceded in Europe and America that the world's best rum came from Aux Cayes. American ships were briskly engaged in the port's hot, shallow harbour, and American skippers and importers alike, twisting the place-name on their tongues, pronounced it Oh Kay. When empty rum kegs were shipped back from New England for refilling, they were marked, as a time saver, with the brief legend "O.K." The symbol somehow gathered new meaning as it rolled, possibly because Aux Cayes rum was *good* rum, even the *best* rum, and therefore O.K. rum.

Accurate or not, the O.K.-Aux Cayes theory is as good as any and better than most. The term, incidentally, is common property in Haitian creole—picked up, perhaps, from the U.S. Marines—but generally, nowadays, pronounced Oh Kah.

I regret to say that nobody we spoke to remembered Audubon.

In this community on April 26 in 1785 was born Jean Jacques Fougère Audubon, who as John James Audubon turned his genius to American ornithology. There has been much disputing about the facts of Audubon's birth; but Dr. Francis Hobart Herrick—biographer—some thirty years ago uncovered the actual bills presented by a doctor to Audubon *père* for two years of professional services at Aux Cayes. Included is an item of more than two hundred francs for the delivery of one "known only by the name of Mlle. Rabin." The Mademoiselle was a native-born white woman whom Audubon *père* neglected to marry; and the child was later named Jean Jacques Fougère.

In what house, on what street, Audubon was born, nobody knows. The house is certainly gone, destroyed by age or termites or in the great fire that swept the city in 1908. There is no monument, no memorial.

People, when we mentioned Audubon, wrinkled their foreheads and tried to be helpful. "Um-hum," they said. "Is he a local man?" Well, yes, we said; he *was;* but he left here more than a century and a half ago. In that case, they said, they wouldn't know him. So many, many people have been born in Aux Cayes—hard to keep track of them....

We swam at the beach and drank a little of the excellent distillate of the vicinity (rum, water, a lot of ice, a twist of lime) and in the late afternoon decided to return aboard our ship—the native sloop in which we'd booked passage from Jacmel. A boatman was tied up at the wharf.

"We'll give you fifteen cents to row us out to the sloop," Margaret said.

The boatman shook his big head firmly. "No. You pay ten cents."

"If you insist. But you're a sly bargainer!"

The boatman grinned. That, his face implied, was easy.

JOE CARTER HAS A HOLIDAY

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room. He calls to her, tells her he is not going to the office for the rest of the week and asks her to make him a real breakfast. There's a pause, then Mary Lou says in a sad voice: "You been fired, Mr. Carter?"

Joe assures her all is well and immediately the sadness is gone. The next thing Joe hears is Mary Lou singing the Whiffenpoof song in the kitchen. This gets the day off to a good start.

Joe is so used to drinking his orange juice and coffee on the run (he never seems to have time to make toast or fry an egg) that sitting down to a solid breakfast laid out on the bridge table in the living room makes him feel like a very worth-while member of the community.

He reads the *Tribune*, puffing away on a pipe he rarely gets time to light, noting with pleasure that Billy Rose, the poor man's O. Henry, is still content merely to tell a story in his column, and unlike some of his fellow so-called non-political writers, has so far nobly resisted the temptation of putting the world to rights. From the sports page he makes a mental note that, the first chance he gets, he must watch Bobby Locke, the South African golf professional. His short game —putting and chipping—is spectacular. From the theatre page, he makes, for the tenth time, a determined decision to see *Look, Ma.*

Feeling a little like Bertie Wooster, Joe takes a long bath ending with a cold shower. As he is rubbing himself down briskly, he remembers his New Year's resolution to harden his stomach muscles. Throwing the towel down on the floor he lies on it. The idea is to keep the legs together and raise them slowly, then lower them, counting sixty from start to finish. If it's done right you feel your tummy is going to fall out. Joe does it right three times and, red in the face and quite smug, he gets up.

This unexpected mid-week holiday is the perfect time for him to wear his blue suit with the large white checks. It's not conservative enough for the office, and week ends he generally wears tweeds or flannels, but today it's ideal. It looks gala, perhaps a little too much like a musical comedy bookmaker, but it makes him feel a bit of a sport. A checked tie, a white shirt, the Peal brogues, a couple of dashes of fresh Eau de Cologne on his handkerchief and he's all set to go.

But where? With a start he suddenly realizes he has no plans. He crosses to the telephone and sits down beside it. It's been a long time since he's had a completely free day in the middle of the week—he hardly knows where to begin. Idly, he starts to thumb through his address book. Temporarily his heart is his own, and he has no desire to waste a lunch with an old girl friend.

The idea that former "flames" can turn into "just-good-friends" has never worked out with Joe. He has always felt that there is something almost indecent about talking of the weather to a woman to whom you once used to whisper sweet nothings. For the sake of gallantry you have to pretend that she still delights you even if, as so often happens these days, she has grown to look like your cousin Alice from Providence. And if you both come right out with it and admit that the magnetism has all gone and that it's really quite funny to think how deeply you once felt, that is worse still. Then your pride is hurt and you sit the rest of the meal secretly loathing one another. The best bet is simply not to try it.

Joe calls a couple of men he knows whose offices are up town. They are going down town for lunch. He could, of course, go to the club for lunch and pick up someone in the bar—but there's nothing very exciting about that.

There's always his mother and Aunt Lucy, even his sister Fannie. Well—why not Fannie? She's about the best company he knows even if she is married to an overgrown Boy Scout with a crew cut.

Fannie is delighted and a little flustered.

"Where, Joe? Just because I'm a relation I'm not going to eat in an Automat."

"Twenty-One?"

"Are you serious?"

"Of course. A full meal, too. None of this salad-and-coffee stuff."

"We'll go dutch."

"Right. One o'clock."

At lunch Joe saw many faces he hadn't seen in ages. There is a certain world, he told Fannie, that only appears at lunchtime and then only in dim-lit restaurants. They disappear in the afternoon, perhaps to lie down till the next day. Very neatly dressed men with collars too tight and small popping eyes—women slightly overdressed and rather fragile. You see them on ocean liners, too. They turn up for one meal on the third day out—then they are gone forever.

Lunch cost twelve dollars—baby lamb chop, new peas, and a salad, *pot de crème vanille*, a large cup of coffee with hot milk—but it was worth it. Joe made a cocktail date with a girl he'd never officially met but had smiled at many times last summer on the beach at Southampton (he hadn't known her name when he had stopped by her table but she had known his which was quite enough for a start); he was given a tip on a horse by a well-known owner from California; he was invited to come in after the theatre Friday night by a bachelor he knew casually who lived in a fabulous penthouse on the East River, and whose major claim to fame was that he knew more long-legged Texas girls than any man in town. He collected them the way people collect Dresden china. Two young married couples asked him to be sure to call them, but forgot to say where they were living. A fat intellectual he had known at college stopped by the table with a copy of Truman Capote's book, *Other Voices, Other Rooms*, under his arm. "Only twenty-three years old, Joe—

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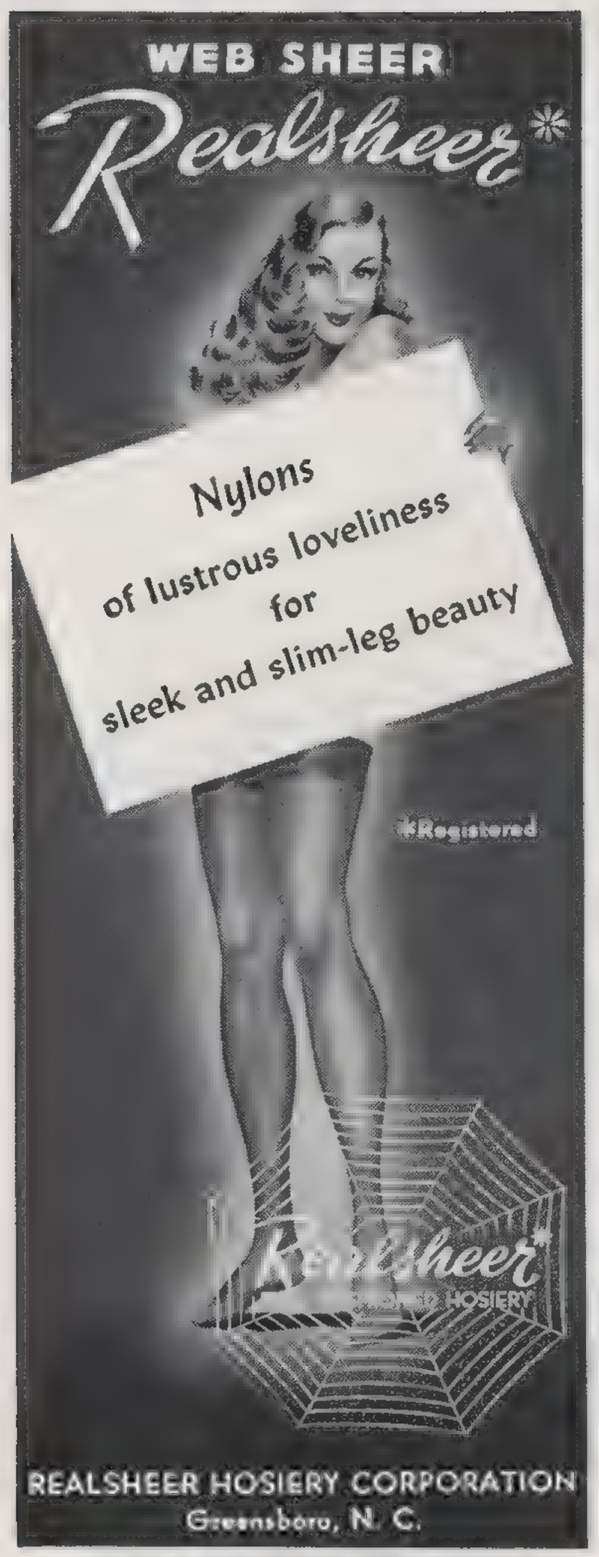

JOE CARTER HAS A HOLIDAY

(Continued from page 258)

and a genius. It's weird and strange. You must read it. Pure magic—like Saroyan—only different." He threw the book on the table and waddled away.

"I'll take it, Joe," Fannie said. "You won't understand it."

"No," Joe said, "probably not."

When they went out into Fifty-second Street the daylight hit them in the eyes and they blinked fiercely. "What now?" Fannie asked.

"A haircut," Joe said, adding before Fannie could say it, "and not too short in the back. And maybe, if the girl is pretty enough—a manicure."

"Polish?"

"No," Joe said, "no polish."

"And then?"

Joe hesitated, enjoying the unaccustomed luxury of an afternoon unplanned. Maybe, he thought, a newsreel...a look at the French children's water colours at the Museum of Modern Art...the nineteenth-century American glass at the Metropolitan...some window shopping—Abercrombie and Fitch generally has a pretty interesting display...a little strolling, in a boulevardier way, eyeing a few shapely ankles...maybe... maybe...a quick look into the Parke-Bernet galleries to see if there's a good auction going on...maybe...at three twenty-five an early drink at some spot off his regular list—Armando's or the Little Club...maybe around four a game of squash and then a steam...maybe some oysters in the bar at the Grand Central...maybe back to the apartment and a nap... maybe a look at the new English car models in the showroom at Park and Fifty-ninth Street (the sound of the doors closing on English cars has a most reassuring richness)...maybe dropping into the Liberty Music Shop and hearing some piano records—Frankie Carle and Carmen Cavallero (there is always the embarrassment at handing them back if, after half an hour's playing, you don't want them, but they are probably used to that)...maybe...maybe...maybe...

"Well, darling, I can't stand here all afternoon while you make up your mind. You may be a man of leisure but I'm busy. Thanks for lunch—I owe you seven dollars. Goodbye."

Fannie, carrying the book under her arm, starts away. Joe watches her. She moves well, her shoulders back, her head high.

Joe gives a low whistle. Fannie turns. Joe blows her a kiss. This is the life, he thinks, as he starts to stroll—no more office work for me. From now on I'm going to live the life of a man about town. He half smiles—at least, until next Monday!

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BENJAMIN BRITTEN

(Continued from page 243)

ous for that—but it is maintained by the composer's determination to replace the musico-dramatic principles of Wagner by those of Verdi. The climactic method of the *Sinfonia* is, roughly speaking, Wagnerian; the Blake *Elegy* (in the *Serenade*) and *Peter Grimes* achieve their effect by means that are no less dramatic for being superficially simpler.

His faith in Christianity—mediævally gay in the *Ceremony of Carols* and *Rejoice in the Lamb*, almost puritanically sinister in the *Dirge* from the *Serenade* and in the sadistic pathos of *Peter Grimes*—assumes the writhing mantle, the cadenzas and trump-induced attitudes of Baroque eloquence in the settings of the *Holy Sonnets of John Donne*. The end of *The Rape of Lucretia* is open to many objections, literary and historical, but I think it would be hard to deny that the musical setting of it is extraordinarily beautiful, and that it conveys the Christian ideas of reconciliation and comfort with an aptness and depth of feeling that are new in Britten's music.

It was natural that after two interpretations of tragedy as radically different from one another as *Grimes* and *Lucretia*, the composer should feel drawn to pure comedy for a change. *Albert Herring*, despite a brilliantly adroit libretto and music that is continuously humourous or pretty or both, has been rather coolly received by musicians. It is not easy to see why, unless all indulgence in high-spirited fun, on the part of a serious artist, must be set down as frivolity and prostitution. A *jeu d'esprit* such as all prolific artists occasionally indulge in, for the mere fun of the thing, this little opera has its moments of enchantment.

Despite the moral confusions of its libretto, *Peter Grimes* succeeds dramatically, and on the grand scale. *Lucretia* and *Herring* (and the first of these contains Britten's most beautiful music) are brilliant and interesting, but neither is opera in the true sense. They are backwaters, well away from the mainstream; they lead nowhere. Whatever the risk—and it is considerable, for his music is never less than very difficult to perform—this composer ought to be coaxed back into the mainstream.

With an artist of Britten's mercurial nature it is never safe to predict what he will do next. At the moment, luckily, we need attempt no guess, for he is known to be working at a choral symphony on a big scale, commissioned by Serge Koussevitzky for his visit to this country next year. The words are being chosen from mediæval and silver-age Latin poetry and deal with the seasons of the year, in nature and in the human heart.

This young composer can always be relied on to rise to an occasion: his lyrical invention, his eloquence, his sense of "what will go," have never failed him yet.

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KALUKI, TUNK, CAROUSEL

BY ALBERT A. OSTROW

RUMMY is the best known of card games, a recent survey by the Association of American Playing Card Manufacturers showed. What's more, this study revealed that, in the last six years or so, rummy games, led by gin, have attracted more people not previously card players than bridge, pinochle, and poker together.

The main reason is, of course, that no game is easier to learn than rummy. While gin still gets the most attention, much of the interest in rummy now is on variants. As a game for two hands, gin is grand, but it is less satisfactory for more than two players. That's where such comparatively recent rummy developments as Kaluki, Tunk, and Carousel come in. Each is less exclusive than gin. Right now the most discussed and publicized of the three is Kaluki, also spelled Kalooki, or Kalugi.

In any case, like gin, Kaluki received its first national publicity when Hollywood took it up. Like Oklahoma, it is a double-deck game and, as a matter of fact, its biggest following comes from among converted Oklahoma fans. Kaluki accommodates from two to five players with a double deck and by adding another deck a game of as many as nine people can be made up. In Kaluki the main emphasis is on action, with the play being for chips as in poker. And as in certain forms of poker, there is a jack pot which can grow to sizable proportions.

Quite different is Tunk, a gin variant. Tunk has never had the build-up of gin but it has some solid attractions of its own. From two to seven players may *tunk*, using a single deck for two or three and a double deck for more.

Whereas the knock limit in gin is ten points, the Tunk maximum is five. Unusual also is the knock-out method of deciding the winner; players are eliminated as they accumulate 100 penalty points until there is only a single survivor.

Carousel is leisurely in pace, making some demands on concentration and observation. From two to five make up a game—with a single deck for two players and a double deck for more. There are several unique features. For one thing, there is no discard pile as in other rummy games; a player is privileged to break up melds already on the table and shift cards about to create new melds.

Following are sets of rules for Kaluki, Tunk, and Carousel. They have been formulated from information and queries about these games that have come from all over the country to the Information Service of the Association of American Playing Card Manufacturers—the recognized clearing house for card questions and rules. Though they reflect current procedures, bear in mind that rummy games—gin is a notable example—are subject to local or "house" modifi-

(Continued on page 263)

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KALUKI, TUNK, CAROUSEL

(Continued from page 262)

cations that suit the taste of individual groups of players.

KALUKI

The players: From 2 to 5 may play with a double deck; up to eight with a triple deck.

The cards: Two 52-card decks, preferably with the same backs, are shuffled together. Four jokers are added; five, if possible. Or five deuces may be designated as jokers and the remaining three discarded from the deck. The cards have standard rummy rank. Face cards count 10; all other cards count their face value, except aces, which count 15. Aces may be high as well as low in sequences and, when low, are counted by some as only 1. For a triple deck, add two more jokers.

Ante: Before each deal players ante an equal number of counters to a jack pot. The amount is constant for each deal and is agreed upon before the game begins.

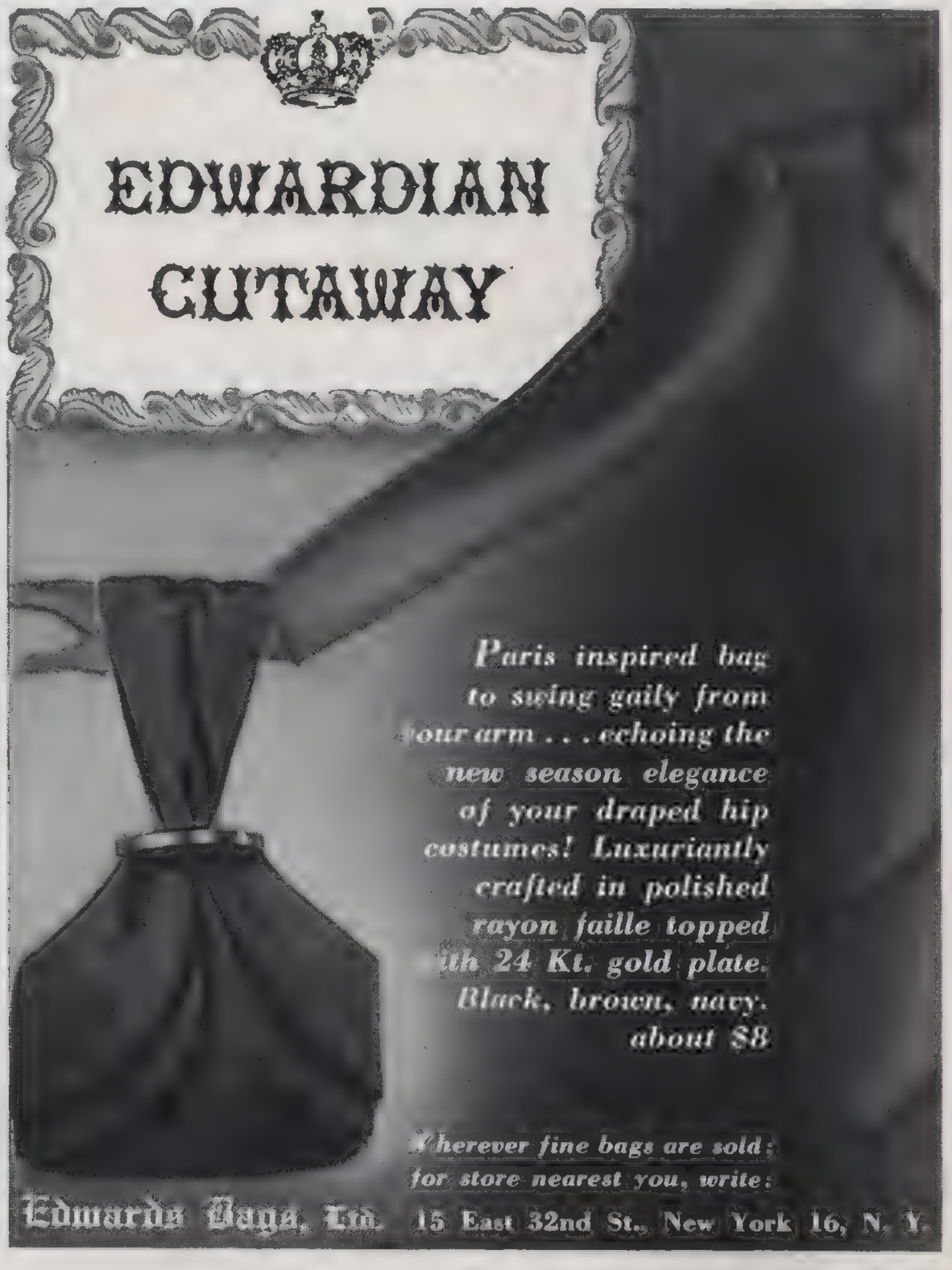
The cut: Cards are initially cut to determine first dealer; low cut deals, after which the deal passes in rotation to the left. After the shuffle, cards are cut again by the player to the dealer's left. If the bottom card of the top portion of the cut is a joker, the player who cuts retains this card. If the bottom card is not a joker, the deck is re-cut by the same player and the cut completed by the dealer. There is no second try for cutting a joker. If a player cuts a joker, he receives only 14 (or 9) cards in the deal.

The deal: Each player is dealt 15 cards—one per round. For faster play some prefer that only 10 cards be dealt to a hand. The remainder of the deck is placed face down on the table and becomes the stock. The top card of the stock is turned face up to begin the discard pile, though some do not turn a card but require the first player to draw from the stock, then discard to begin the discard pile.

Objects of the game: 1. As in rummy, to form cards into melds of sets and sequences. A meld of a set consists of 3 or 4 cards and may not contain two cards of the same suit; e.g., a meld of queens may not contain two queens of spades. A sequence consists of three or more cards in consecutive order in the same suit. 2. To be the first to have a hand completely matched up into melds. Melds may not go "around the corner," i.e., king, ace, two. A player may meld two identical sequences if he can.

The play: Player to the left of dealer makes the first play and then the turn goes in rotation around the table. A player may draw a card from the stock and then make a discard. But a player does not have the option of picking up from the discard pile until he has placed on the table before him in one turn of play a meld or melds which have a card count of 51 points or more. First player,

(Continued on page 264)



KALUKI, TUNK, CAROUSEL

(Continued from page 263)

however, may take discard card if he wishes to do so without a meld on the table totaling 51 points. Any player in turn may pick up a card from the discard pile before he has a meld on the table if that card will complete a meld or melds totaling 51 points or more, which he will expose in that turn of play.

A player in his turn may lay off on his or any other player's melds a card or cards which fit those melds, but only if he has a meld or melds with a count of 51 or more on the table before him. No cards may be taken from the discard pile out of turn. Only the top card of discard pile is exposed. No player may look back at discards. Play ends when any player has melded all of his cards or laid them off following his discard. Some do not permit a discard but require that all cards be melded or laid off. No melds permitted after play ends.

Note: If the stock pile is exhausted before any player has melded all his cards, the player with the fewest cards collects the difference between his hand and every other player's hand. An optional rule is to consider the game a draw in this case with no player scoring.

Jokers: A player may call a joker any card he pleases and must designate what card it is when he uses a joker in a meld. Any player, when his turn comes, may exchange a natural card for a joker which represents it in a meld. That player takes the joker into his hand and can then use it in a meld of his own. But this can be done only if exchanger has already made melds totaling 51 points or more—or if the exchange will complete a meld or melds of such a count. No exchange may be made out of turn. A player may "freeze" a joker in a meld by calling it a duplicate in suit and denomination of one of two identical cards already melded. For example: both jacks of hearts are already melded. A player may meld a heart sequence consisting of king, queen, joker, ten, calling the joker a jack of hearts. (No player would then be able to hold the natural card needed to make the exchange, and this joker is out of play for that hand.)

Scoring: The winning player collects from all others a set number of counters for each card each opponent has left in his hand. The amount is determined by the players before the game starts. As some play it, the winner collects from each opponent according to the point count of the latter's hand: e.g., 1 counter up to 10 points; 2 up to 20; et cetera.

Any player who is caught with a joker in his hand when the play ends is penalized. He is usually required to count the joker as the equivalent of 4 ordinary cards.

Kaluki: Any player who melds up his entire hand without previously

(Continued on page 265)

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KALUKI, TUNK, CAROUSEL

(Continued from page 264)

having put down any melds wins Kaluki. Besides the regular collection he takes the jack pot. Some permit the Kaluki winner to take only a set premium sum from the jack pot. If any counters remain in the jack pot at the end of the game, they are equally divided among the players.

Additional rules: For rules governing irregularities, apply general rules for rummy.

TUNK

The players: From 2 to 7 may play.

The cards: One 52-card deck is used for 2 or 3 players. For more than 3 players 2 decks are shuffled together. For the rank of cards and their count see Kaluki. Deuces are wild. A deuce may be called any card and used to fill in sets and sequences. When a double deck is used, duplicate cards are not allowed in melding a set, following the rule in Kaluki.

The pot: Preceding each deal each player chips in an equal number of counters to a pot which goes to the eventual winner.

The deal: Low cut is first dealer. Each player receives a hand of 7 cards. The next card is then faced to begin a discard pile as in gin rummy and the rest of the cards are placed, face down, in the centre of the table as a stock. A variation is to give the player at dealer's left 8 cards and let that player face one of his cards to begin the discard pile.

Objects of the game: To meld cards in sets and sequences as in gin. To knock—"tunk"—with an unmatched point count of 5 points or less.

The play: Player at dealer's left begins the play by taking either the discard or the top card of the stock, as in gin, and then makes a discard to complete the turn of play. Thereafter the turn to play goes in continuous rotation to the left.

Play ends when any player in his turn calls "tunk," instead of drawing and discarding, and lays down a hand all matched into melds or containing 5 points or less in unmatched cards. The other players have one more turn to draw and discard after which all hands are faced.

Opponents of the tunker may play off matching cards on the tunker's melds—except if he lays down a perfect hand—but may not play off on each other's melds. If there are not enough cards left in the stock to give each player after the tunker one more turn to play, then there must be a new deal.

Scoring: Each player's point count in unmatched cards is recorded against him on the score sheet. As soon as any player's score reaches 100 or more he is eliminated from the game. The others continue playing, regardless of how many more deals

(Continued on page 266)

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KALUKI, TUNK, CAROUSEL

(Continued from page 265)

it takes, until there is a single survivor—who is the winner.

CAROUSEL

The players: From 2 to 5 may play.

The cards: One 52-card deck plus a joker is used for 2 players. For more than 2 players 2 decks plus 2 jokers are shuffled together. For the rank of cards and count see Kaluki.

The joker is wild. It may be called any card and used to fill in sets and sequences. When a double deck is used, duplicate cards are not allowed in melding a set, following the rule in Kaluki.

The deal: Low cut is first dealer. Each player receives a hand of 10 cards. The remainder of the deck goes, face down, in the centre of the table as a stock. No card is faced as there is no discard pile in this game.

Objects of the game: To meld cards in sets and sequences as in gin. To reduce the point count of unmatched cards to 10 or less.

The play: The game begins with the player at dealer's left and play goes in rotation clockwise. In a player's turn he is required to draw the top card of the stock. He must then make at least one meld or lay off a card on a meld. Failing either he must continue to draw cards from the stock until he melds or lays off or until he has drawn 3 cards.

A player is not required to meld or to lay off in his turn even though he can do so but may draw the 3 penalty cards without making a play. In his turn a player may break up and rearrange any meld of 4 cards or more on the table—regardless of who made them originally—provided this enables him to make a play from his hand. He must leave a legal meld when breaking up a meld. For example: a player holds the 7 and 8 of spades and there is a meld of four 9's on the table. He may cut off the 9 of spades and match it with his two cards, thus setting up 2 legal melds.

Another example: a player holds two 6's and there is a 7-card sequence from the 3 to the 9 on the table. He may cut off the 6 to match with his 6's, since this leaves 2 legal melds out of the original sequence.

The joker is used as in Kaluki, but once in play it may not be taken back into the hand.

Play ends when any player in his turn knocks with an unmatched count of 10 or less, and does so without drawing a card from the stock. Player with lowest unmatched card—whether knocker or not—is the winner. If the knocker is not the winner 10 points are deducted from his score.

Scoring: Winner is credited with the difference between his count and that of the others. An unmatched joker counts 25. A completely matched hand counts 20 extra. Game is 150 points and scoring is done gin-fashion. Game bonus is 100 and shutouts are scored as in gin.

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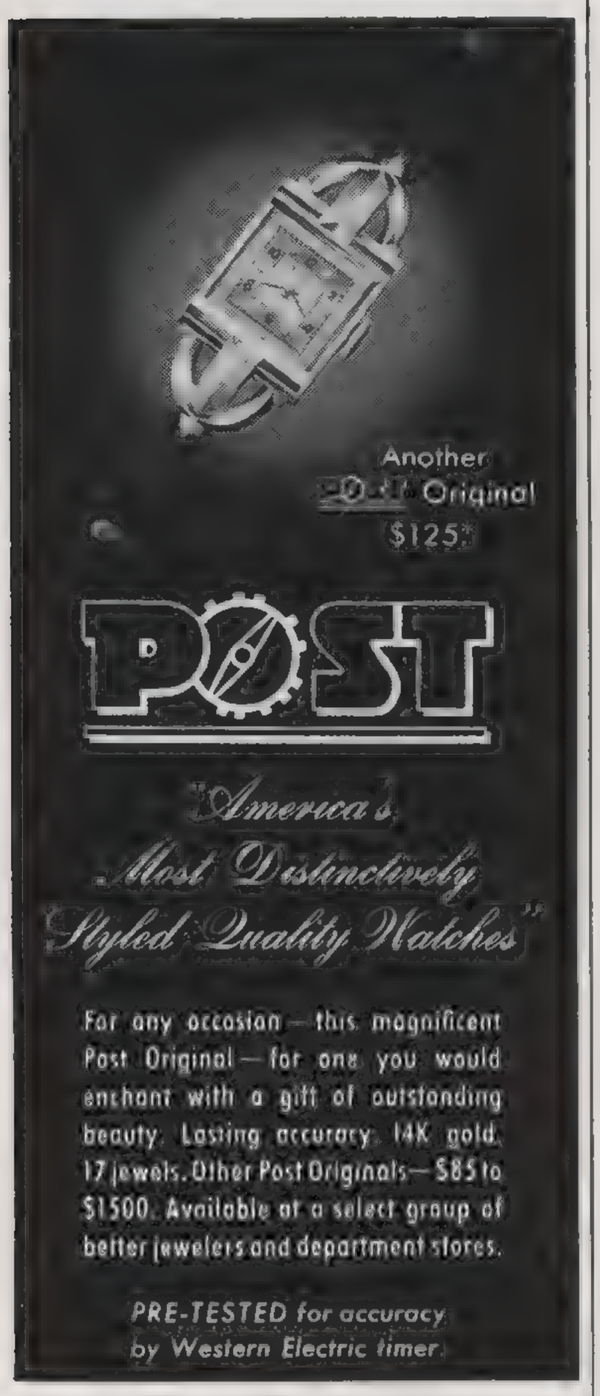

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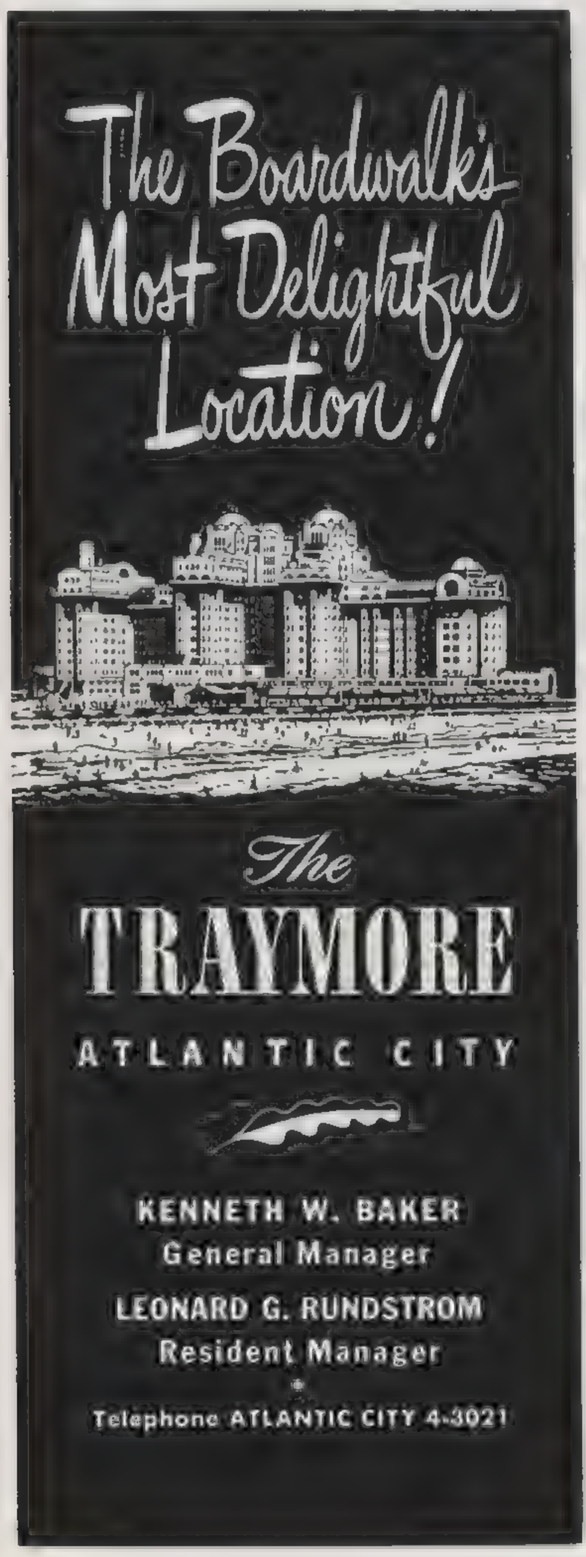

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RANCH RECIPES

(Continued from page 227)

LUNCHEON MENU I

Cold consommé
Cucumbers with shad roe
Mixed green salad
Camembert cheese

CUCUMBERS WITH SHAD ROE

Take fat, even cucumbers, six to eight inches long, and remove the skin. With a cylindrical apple corer, go through the cucumbers and remove the seeds. Get shad roe, either canned or fresh (if fresh it must be cooked). Remove the skin from the roe and break roe into a bowl. Season with lemon juice, salt, and pepper, and a little Worcestershire sauce.

Stuff the cucumbers with the shad roe, being careful not to stuff them too full. Leave about ¼ inch at each end. Put the stuffed cucumbers into a steamer for 30 minutes. The roe will become translucent. When a fork goes easily into the cucumber, it is done. Remove, put on plate, and serve with Hollandaise sauce.

LUNCHEON MENU II

Rex sole with cucumber salad
Boiled potato balls, parsley butter
Raspberry sherbet
Oatmeal cookies

REX SOLE

(Serves 6)

Filet six rex sole. (Mr. Tevis says it is difficult to filet sole, but anyone can do it with practice. A sharp knife is very important.)

Take ½ pound of fresh mushrooms, cut them on the bias, fry rapidly in ⅔ of a quarter pound bar of butter. Salt and pepper to taste. Remove the mushrooms; leave the butter in the pan, and add to it the other ⅓ of a quarter of a pound of butter. Put the mushrooms aside for the moment.

Lay the strips of fish in the frying pan and cook for 4 minutes, turning them over once, and add a little lemon juice. Put the fish in a pottery baking dish. Add a pint of cream to the sauce that is left in the frying pan and boil it, stirring briskly all the time. Add a wineglassful of good sauterne and keep agitating the mixture so that it won't burn. Add 2 bouillon cubes, working them in with the cream and wine.

This mixture should be cooked briskly for 5 minutes. Return the mushrooms to the sauce, add a teaspoonful of paprika, a pinch of finely chopped parsley, and pour the sauce over the fish, sprinkling grated cheese on top. Place French truffles, cut thin, over the fish. Put in oven for 8 minutes.

LUNCHEON MENU III

Ox tongue Burgundy
Fresh peas
Compote of fruit

OX TONGUE BURGUNDY

(Serves 6)

This recipe came from Gordon Tevis' mother.

Boil a fresh ox tongue slowly until it is tender. Put one cupful of vinegar (tarragon) in the water, and use a bit of whole pepper, bay leaves, thyme, to season. After the tongue is tender, peel it carefully. Trim the tongue so that there is no fatty substance at the base, and fix it so that it will stand up. Then dust it with sifted flour, clove powder, dry English mustard, and a teaspoonful of brown sugar.

Place currant jelly in lumps on top of the tongue. Pour a pint bottle of Burgundy into the pan. Roast the tongue in a hot oven for 30 minutes, basting it frequently. When you serve it, make a bed of rice on a platter, and place the tongue in it. Then pour the juice that is left over the tongue.

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RANCH RECIPES

DINNER MENU I

Cocktails and hors d'œuvres
Taquitos
Shashlik, with pilaf
Fresh peas with mint
Grilled French bread with garlic butter
Blueberry ice-cream pie

TAQUITOS

Roast green bell peppers in the oven until they can be peeled. Cut into strips lengthwise. Dip thin pancakes in well seasoned tomato sauce. Place strips of pepper, grated cheese, and cream on each pancake, plus a little more tomato sauce, and roll. Put the rolls close together in a Pyrex baking dish. Sprinkle over with cheese, and enough more tomato sauce and thick cream to keep the taquitos damp. Warm—*not cook*—in a very slow oven until the cheese melts.

SHASHLIK

Slice tender cuts of lamb, cross-grain, to make cubes about an inch and a half square. Marinate these cubes for 24 hours in a bowl containing lemon juice, sliced onions, a couple of tablespoonfuls of tarragon vinegar, whole peppers, salt, and any two or three fresh herbs which are obtainable. The liquid should cover the lamb.

We alternate these cubes of lamb on two-foot skewers with baby tomatoes, small slices of bacon (sliced not too thin), and small white onions which have been previously parboiled for about five minutes. We invented a rack for our barbecue grid which holds eight of these skewers. The skewers must be turned from time to time during the process of broiling over the charcoal. Also, they can be raised or lowered to the charcoal during the cooking.

PILAF

Melt ¼ pound of butter in a frying pan. Add 3 cupfuls of long-grain rice, unwashed. Fry for about 5 minutes, stirring constantly with a two-pronged fork. Bring 4½ cupfuls of consommé to the boiling point, with salt and pepper added. Pour the consommé over the rice in the frying pan and immediately transfer into a large Pyrex baking dish. Cover and place in a hot oven.

Watch from time to time and when the consommé is completely absorbed by the rice, reduce the oven to 100° and leave until ready to serve.

BLUEBERRY ICE-CREAM PIE

Bake a simple pie crust in a large pie tin. Cool the crust. Five minutes before serving, place on the crust a layer of rich vanilla ice cream, then a layer of blueberries, and seal this with a stiff, sweet meringue. Place the pie tin on a board and put in a very hot oven until the meringue browns. This should not take more than 3 minutes. Any berry in season may be substituted.

DINNER MENU II

Mushrooms Katharine
(with cocktails)
Oysters Hill
Roast chicken
Eggplant
Bird's-nest potatoes
Crêpes Suzette

MUSHROOMS KATHARINE

Remove the stems from mushrooms with a cap of about 1½" diameter. In each cap place about a level coffee-spoonful of butter sauce prepared as follows:

Cream fresh butter with lemon juice, a dash of Worcestershire sauce, salt and pepper, and finely chopped parsley.

Place each mushroom on a round of baked toast which has been dipped in melted butter. Bake in a hot oven for 7 minutes.

OYSTERS HILL

This dish is particularly applicable to the small California oyster—

(Continued on page 270)

SAVE WORK!

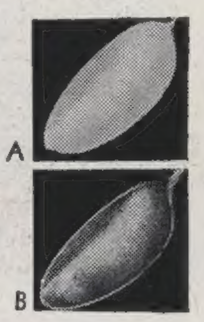
Buying Silver When you buy silver, be sure it comes in a chest, bag or roll bearing the label Pacific Silver Cloth. The finest cases are made with Pacific Silver Cloth for the finest silver. Pacific Silver Cloth actually prevents tarnish with lifetime effectiveness. Pacific Silver Cloth saves you a lifetime of unnecessary polishing.

Entertaining You don't have to polish silver next time you have guests. Just keep your silver in a Pacific Silver Cloth case. Look for the label and avoid imitations. Pacific Silver Cloth keeps your silver bright without tarnishing. It saves time and work whether you use silver every day or only occasionally.

Vacationing Enjoy your vacation with the knowledge you won't have to polish your silverware when you return home. Also, if you have silver in a summer home keep it bright while not in use. Pacific Silver Cloth makes such polishing unnecessary.

BEST BY TEST

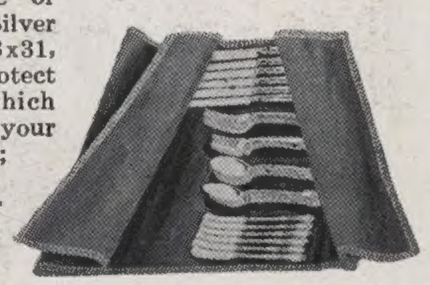
This is what happened to two gleaming new spoons in a tarnish test* conducted by the United States Testing Co., Inc. Only Spoon A, protected by Pacific Silver Cloth retained its original sparkle! Spoon B, though wrapped in "anti-tarnish" cloth, did tarnish as shown. (*Test 70448, March 6, 1946. Photos absolutely unretouched.)



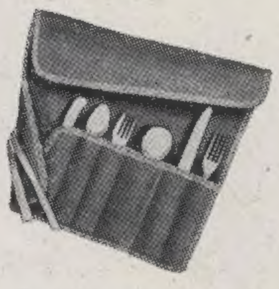
6 YEAR-ROUND WORK SAVERS

CHESTS A variety of chests is available in all sizes, finishes and prices at your leading jewelry and department stores. They come in various wood finishes and simulated ivory.

WRAPS One or two Pacific Silver Wraps, size 18x31, are ideal to protect silverware which you keep in your buffet drawer; or use them to make your own bags and rolls. Price $1.10.



BAGS Pacific Silver Cloth bags are available at leading stores for every size and kind of hollow ware.



ROLLS When buying a silver place setting, be sure to ask for Pacific Silver Cloth roll to protect it from tarnish.

Pacific Silver Cloth is also available in PACKETS and YARD GOODS.

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If you can't find chests, bags, rolls, wraps made with Pacific Silver Cloth, write for name of nearest dealer.

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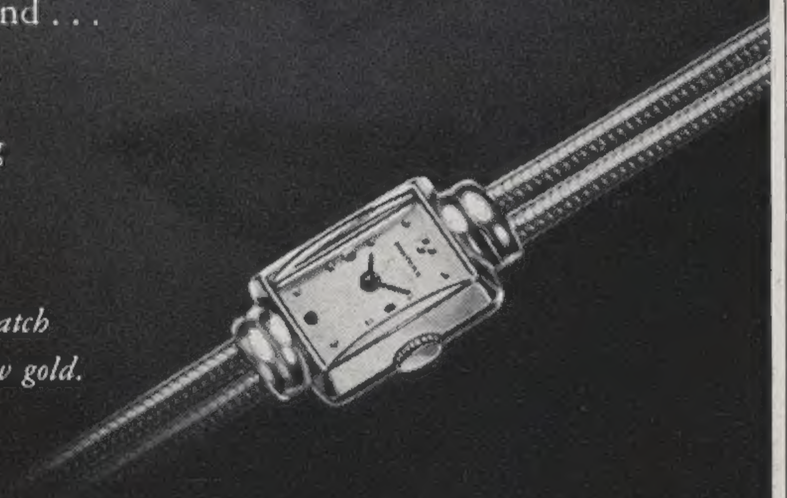

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Watches

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RANCH RECIPES

(Continued from page 269)

the Olympia oyster. These oysters are obtainable in a bottle in their own juice.

Remove the oysters from the juice and bring the juice to the boiling point with lemon juice, a dash of Worcestershire, chopped chives, parsley, and fresh tarragon. (We prepare this juice in a deep chafing dish.) Have ready individual clay soup casseroles, in each of which there is a round of toast prepared as for the mushrooms above. Just before ladling into the casseroles, submerge the oysters in the boiling juice.

ROAST CHICKEN

The chickens must be young, tender roasters, about 2½ to 3 pounds each. Lift the skin from the neck end off the breast, without tearing, and stuff between the skin and the breast with this stuffing:

White bread crumbs saturated in butter, to which has been added finely chopped dill, tarragon, parsley, and salt and pepper. Truss the chickens carefully, placing in each chicken a quarter of an onion, a little parsley, and poultry seasoning, and ½ wineglassful of dry sauterne. Truss lightly and roast the chickens upside down in a rack for about an hour and a quarter in a 375° oven.

FRIED EGGPLANT

Peel and cut eggplant like French fried potatoes. Dust eggplant with flour seasoned with salt and pepper. In a medium-sized bowl, beat up three eggs to which have been added a cupful of chopped parsley and two finely chopped large cloves of garlic. Coat each piece of eggplant with this mixture and fry in a deep frying pan in a mixture of half olive oil and half butter until brown.

CRÊPES SUZETTE

The recipe for these crêpes was given to us by the famous chef, Raphael Chabaury.

Take 3 whole eggs and, while stirring constantly, add enough flour until the eggs can absorb no more. Stir well and add one part of cream and 2 parts of milk. Add a pinch of salt and sugar. The only way to tell the right consistency of the batter is by dipping a tablespoon into the batter and a light coating should remain on the back of the spoon.

Use a frying pan the size of the desired crêpe. Use pure butter as shortening. We make our crêpes a few hours ahead and dip them in melted butter to which we have added a liberal amount of sugar, grated orange and lemon peel. Fold the crêpes and set aside.

At serving time, melt the orange-lemon peel butter mixture in a hot Crêpe Suzette chafing dish until it is almost burned. Add a dash of Cointreau and Grand Marnier. Add the crêpes, with more of the butter mixture, and after a minute, pour good brandy over the crêpes and burn. Serve as soon as the brandy burns off.

DINNER MENU III

Hot consommé
Guinea hen
Wild rice
Celery and mayonnaise salad
Cheese soufflé

GUINEA HEN

Make bread dressing with broken bread, chopped celery, salt and pepper. Moisten this mixture with gin. (As guinea hens feed on juniper berries, Gordon Tevis claims the gin brings out the gamey taste in the fowl.) Stuff guinea hen with this dressing. Butter the inside of wax paper and wrap the fowl in the paper, sealing it so that the juices will not escape. Roast in 400 degree oven for 50 minutes.

Pheasant can also be cooked in this way. The purpose of wrapping the fowl in wax paper is to keep it from drying out. Both guinea hen and pheasant are inclined to be dry.

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